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GATTI-CASAZZA IS AGAIN AT HIS DESK

**Metropolitan Manager Back from
Europe—Muck, Gadski and
Scharwenka Also Return**

The *Kronprinzessin Cecilie*, which reached New York about noon last Tuesday, brought an imposing cargo of noted musical personages. Chief among these were the general director of the Metropolitan Opera House, Mr. Gatti-Casazza; his wife, Frances Alda, the eminent soprano; Mme. Gadski, with her husband, Herr Tauscher, and her daughter, Lotte; Xaver Scharwenka, the pianist; Karl Muck, conductor of the Boston Symphony Orchestra, and Dr. Marafioti, the famous throat specialist.

The most conspicuous figure on the liner as she entered the dock was Mr. Gatti-Casazza, who had taken up his station on the top deck, in company with the Metropolitan's press representative, W. J. Guard, who had gone down the bay to meet him.

Concerning his Summer Mr. Gatti had little to say. It had been fairly evenly divided between work, rest and taking a cure. He had been more interested in the new operas he had heard than in the singers. Of these operas a particularly deep impression had been made upon him by a new German work, "Fernklang," by one Schrecker.

"I heard it in Frankfurt," he told a representative of MUSICAL AMERICA, "and I found it a work of very great beauty. It is exceedingly elaborate musically, very modern, very exacting in its mounting, and of the greatest difficulty in performance. In one of its acts three separate orchestras are required. Much as I admired it I did not find it altogether suitable for presentation at the Metropolitan."

Mr. Gatti had heard little or nothing of Oscar Hammerstein's elaborate plan for the diffusion of grand opera throughout this country.

"I don't like to talk about such a scheme," he said, "because it is not mine. But even if I had more definite opinions on it I should not care to state them because I am a good friend of Mr. Hammerstein and wish him all success in his undertaking. It would not be right for me to say anything one way or another."

"I am fully satisfied with all our new artists," Mr. Gatti continued. "I am very happy to have Frieda Hempel, who is the greatest coloratura soprano in Germany today, and I am also gratified at having the tenor, Urlus, and the basso, Braun."

Mr. Gatti declined to say for certain that the "Huguenots" would be the season's inaugural offering, but he acknowledged the likelihood of it. "The work was set to a French text by a German," he said, "but it has been sung oftener, probably, in Italian than in any other language. Mmes. Destinn, Matzenauer and Hempel, and Messrs. Caruso and Scotti will be in the cast. Caruso, Hempel and Destinn know it in Italian, and it is better to have a good performance in that language than a mediocre presentation in French. Before the new year I expect, also, to give the 'Magic Flute,' 'Tales of Hoffmann' and 'Boris Godounow.' Caruso and Hempel will probably be in the 'Hoffmann' cast."

The general director said that he had heard the music of Walter Damrosch's "Cyrano de Bergerac"—due for performance some time in February—and that he held a high opinion of its value. The chances of producing Strauss's "Adrienne auf Naxos" were, he feared, small, because the new work depends greatly upon a small auditorium for its effectiveness.

There have been rumors that Dr. Muck's departure from Berlin was the outcome of causes more or less enshrouded in mystery. Dr. Muck denied this, however, asserting that his return to America was brought about merely by his disagreements with Intendant von Hülsen, of the Royal Opera in Berlin. "I have been living in Berlin for twenty years," said Dr. Muck. "I have worked for Hülsen for ten. There



ANDRES DE SEGUOLA

Distinguished Basso of the Metropolitan Opera Company, Who Has Won Signal Popularity by His Artistic Interpretations

—Photo copyright Mishkin.

were disagreements, and so when he presented me with a contract for another term of artistic service I declined and accepted the Boston engagement. I think that among symphony orchestras the Boston Symphony holds the first place in the world. Of opera orchestras I know of none better than that in the Berlin Royal Opera, though I have not yet heard that of the Metropolitan under Toscanini.

"I have brought many novelties for the Boston Symphony. But after being unpacked they must be thoroughly sifted, and so I cannot yet give details concerning them. There is, unfortunately, too much composition being done by little men in Germany today. They are all copyists of the greater men, and follow blindly in their tracks, with the result that they lack all individuality."

Mme. Gadski, looking the picture of health, was happy in the reminiscence of her extensive automobile tours of the past few months. "And now," she said, "I have a long concert tour in prospect. I do not return to the Metropolitan till December. Nevertheless I have not the least anxiety that these concert engagements

will fatigue me. I have undertaken them before and I love them."

One of Xaver Scharwenka's distinguishing traits is that he is always genuinely and sincerely delighted to get back to America. He made no secret of it this time any more than he ever has done in the past, and beamed benignantly on custom inspectors, porters and all. "I shall be in America till June," he told the MUSICAL AMERICA representative, "though I don't know precisely what concerts I am to play. I shall have no ultra-modern novelties on my programs. I believe in leaving those for the younger generation of artists who don't know how to play the classics."

It was announced that Mme. Alda, who accompanied her husband on the voyage, would probably sing the rôle of Roxane in the Damrosch operatic novelty of the Winter, "Cyrano de Bergerac," replacing Mme. Destinn, who was previously scheduled for the part, but who decided to drop it because of the difficulty she found in coping with the English text. The definite assignment of the rôle will follow a conference with Mr. Damrosch.

GRISWOLD EXPLAINS CONSERVATORY PLAN

**Not an Institution for Operatic
Instruction Alone—National
in Every Sense**

An American national conservatory of music modeled on the lines of the greatest institutions of the kind in Europe is a plan that Putnam Griswold, the famous American basso of the Metropolitan Opera House, has been developing for some months, and with such assurance of support from influential personages that its fulfillment seems eventually entirely feasible. Mr. Griswold's plan is national in scope, as MUSICAL AMERICA has stated in its reports of the progress of the movement. A further explanation of the aims of Mr. Griswold is now made possible through a letter from Mr. Griswold to MUSICAL AMERICA, dated Berlin, September 21. Mr. Griswold writes:

"I am very grateful for your broad-minded editorial on my 'national conservatory' scheme, but horrified to note the remarks of 'Mephisto' alluding to a 'national school for OPERA!' This does not state my intention correctly, the misapprehension being the result of a misquotation by an interviewer here in Berlin. May I ask you to give due publicity to a correction of the impression that we are striving only for operatic development?"

"I send you herewith a brief outline of the general principles of the undertaking and hope for your approval, for I believe that the time is ripe to move. And with concentrated, honest and graft-free effort success is possible. It will, of course, take years, but it is worth it, and high time that a genuine move be made in this direction."

"My idea is, first: The establishment of a national conservatoire, exemplifying the best features of those in Vienna, Paris, London, St. Petersburg, Berlin, Leipzig, etc., for the development and betterment of American music conditions, principally the creation of a possibility of successfully producing American compositions by the cultivation of correct English enunciation."

"Second: Engagement of the best instructors in the world as faculty, either American or, if European, with the best available American teachers as assistants, to take the place gradually of the European specialists."

"Third: If possible, we should obtain the assistance and countenance of the United States Government, by legislation, for the creation of a Portfolio of Education, Minister of Education or something similar, to enable the institution to be under quasi-government control, which must be free, however, from possibilities of 'graft.' And, of course, to obtain an appropriation which, however need not be too large, for I am confident of being able to get plenty of private endowments."

"Fourth: A complete operatic department for the development and cultivation of American opera."

"And, lastly, to furnish the best of instruction in all branches to those who cannot pay the often exorbitant fees demanded by the best instructors privately."

"These are, of course, only generalities, the working out in detail of which will be most difficult, but the need is great, and I feel that I can meet it."

Berlin Hears Frederick Stock as Composer and Conductor

BERLIN, Sept. 27.—Frederick Stock, the director of the Theodore Thomas Orchestra of Chicago, had a whole program to himself last night at the Philharmonie. He conducted the Philharmonic Orchestra, playing all his own compositions. There were many Americans in attendance and Mr. Stock's Symphonic Festival March, which contains many American folk-song themes ending in a motif on "The Star-Spangled Banner," seemed particularly to delight them.

KIENZL'S "KUHEREIGEN" PLEASES BERLIN

Opera Which Is to Be One of the Novelties of the Chicago-Philadelphia Season Has Its Première at Kurfürsten Oper—American Tenor Scores in Leading Rôle—Emil Paur's Successful Inauguration of His Career at the Royal Opera

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
September 11, 1912.

For all personal and general professional information, introductions to managers, teachers, etc., apply to the above address of Musical America's European Bureau (Dr. O. P. Jacob, Manager), to which personal mail may also be addressed. All such services rendered free of charge.

It was a very clever coup for the new management of the Kurfürsten Oper to introduce itself to the Berlin public with a première. A work new to everyone, and therefore not allowing of a comparison with any standard work, was bound to awaken interest, success or no success. But thanks to a good performance, for which to a great extent the two "guests" of the evening, Eva von der Osten and William Miller, of the Vienna Royal Opera, must be credited, the première of both the opera "Kuhreigen," and the new régime was generously welcomed.

Wilhelm Kienzl has gained universal recognition with his "Evangeliman." His "Kuhreigen" is undoubtedly the work of a profound artist, governed by the highest ideals, and stimulated to his work by an inherent need to express his musical thoughts and not, as is so frequently the case, by a desire to create a personal and sensational effect.

The idea, as expressed in the libretto by Richard Batka after a novel by Rudolf Hans Bartsch, "Die kleine Blanche-fleur" (The little Blanche-fleur), is simple enough, though not devoid of dramatic spirit. The plot is laid in Paris and Versailles in the time of the Revolution of 1792-93. The first act represents the court-yard of the armory St. Honoré; the second act the bed-chamber of Louis XVI in Versailles; Act III, Part I, shows the dining-hall in the castle of Massimelle; and Part II reveals the cellar prison in the famous "Temple" in Paris.

The soldiers of the Swiss Guard, noted for their valor and discipline, have been forbidden, under penalty of death, to sing their folksong, "Der Kuhreigen" (The Cow's Dance), which has ever had the effect of awakening an unconquerable longing for home among the soldiers and causing them to desert in considerable numbers. In a sentimental mood, during the first act, *Primus Thaller*, a sergeant of the Swiss Guard, hums the "Kuhreigen," which is immediately taken up by his comrades. The Swiss are denounced by the French soldiers, with whom they have quarreled, and *Primus Thaller* takes upon himself the blame for having started the song.

In the second act we are transported to the royal bed-chamber at Versailles and witness the pretentious ceremony accompanying the rising of His Majesty, Louis XVI. Asked to sign the death warrant of *Primus Thaller*, the King playfully asks the wife of the commandant, "Blanche-fleur," *Marquise Massimelle*, what she would advise in a case like this. The *Marquise* rejoins that she would be happy humbly to accept this barbarian as a gift for the purpose of teaching him the lesson he deserves. She, of course, expects to divert herself with a humble flirtation. Unfortunately, however, *Primus Thaller* takes the coquetry of the *Marquise* seriously and falls head over heels in love with her. So much so, in fact, that when the Revolution breaks out and *Blanche-fleur* is in danger, *Primus Thaller*, who has been made a captain of the insurgents, attempts to free her at the risk of his position and his life. In the first part of the third act we are given a vivid picture of the Revolution; the revolutionists having broken into and occupied the Château of Massimelle, find the *Marquise* and forthwith form a mock tribunal which condemns her to imprisonment in the "Temple" and subsequent decapitation by the guillotine. The second part of the last act contains a clever illustration of the sang-froid and decorum with which the aristocrats awaited death.

To the very last, *Primus Thaller* implores the *Marquise* to allow him to rescue her, but she though moved by his devotion, refuses his aid, declaring that she could not live in an atmosphere of liberty and equality, that if she cannot live as

marquise she prefers to meet death. With true philosophy she declares that they belong to opposite worlds which can never understand each other. She grants him, as a special honor, a last dance and then goes to meet her death on the guillotine.



—Photo by Hans Dursthoff.

Old-timers of the Wagnerian Era—Lilli Lehmann and Albert Niemann, Formerly Germany's Greatest Dramatic Tenor and Creator of "Tannhäuser" in Paris. Herr Niemann is Now Eighty Years Old

the remaining aristocrats then resuming their dancing.

Kienzl's Music Pleasing

We have here truly dramatic material not devoid of stirring psychological moments. And although I should not say that Kienzl had utilized this material as thoroughly as he might have, he has nevertheless written in a musical language comprehensible to all and imbued with truly artistic ideas. He is never cheap, although he employs the simplest folk melodies. Yet similarities that are at times almost duplications, as, for instance, the "Tristan" reminiscence in the prelude to the third act, he could not entirely avoid. Very clever is the light and rather sentimental theme he has chosen, which is then drowned by the excited turmoil of Paris during the bloodiest epoch of its history.

The instrumentation is pleasing without being fascinating. In fact, a lasting success of the opera seems doubtful. Kienzl seems never pronounced in his expression, one way or another. His music is neither of surpassing beauty, nor is it directed in new and interesting even though alien paths. It is, however, the pleasing work of a thorough musician and an artist of merit.

As before said, the public gave this première a gracious and at times even enthusiastic reception. Even though the music were not as good as it is, the libretto (which, in contrast with numerous other texts, possesses a steady flow of really exquisite language) would be sure to create an effect. And the management, in the frequently very difficult scenic arrangements, has proved its ability. The scenes were designed with historical accuracy, there was effective coloring and the pictures of life were natural and animated. The experienced theatrical mind was everywhere in evidence.

Eva van der Osten proved exceptionally well adapted to the rôle of *Blanche-fleur* both vocally and physically. Her well-schooled and flexible soprano admirably expressed the kaleidoscopic emotions of the grand dame of the Revolutionary epoch.

American Tenor's Success

William Miller, the American tenor of the Vienna Opera, is gifted with a voice of such sonorous beauty as it is rarely our good fortune to hear. And he is a vocal artist also, for his organ is unquestionably treated as it should be. Possibly, a few inexactitudes in intonation may have been the result of his impetuous temperament, for Miller is a tenor who really has temperament.

I prefer to withhold my judgment of the other members of the cast, that is to say, the regular members of the new company, until we have heard them in other, better known works. But permit me to make just one suggestion, Herr Director: More voices!

The orchestra, however, may be expected to give us much pleasure during the season. Well balanced and apparently composed of musicians of experience, a conductor of the ability of Fritz Cortolezis is bound to lead it from one success to another. With the firmness of the master and the circumspection of the experienced leader, Herr Cortolezis controls the stage and his orchestra with equal facility. He brought out every finess of the score as effectively as he attained a climax.

The Emil Paur Début

I have now to report concerning another, more celebrated conductor. On Saturday, Emil Paur introduced himself as successor to Dr. Muck with Wagner's "Meistersinger," which he conducted in a manner only to be equaled either by Dr. Strauss or Dr. Muck. Paur's extraordinary musicianship is too universally known, especially in America, to require special comment. But there is no limit to the amount of pleasurable surprise a real artist may afford us, especially when we have never, as in the case of Emil Paur, had the opportunity of hearing him in opera.

Mr. Paur has not conducted opera for fifteen years, if I am not mistaken, but you surely would not have thought so on this evening. The first act was conducted with a spirit and compelling temperament that were inspiring. The entire work was depicted with a lucidity and broadness of outline that proved the leader's thorough knowledge of his material. Nor did it take the audience very long to appreciate a conductor like Paur, for he was accorded the very enthusiastic approbation of the entire house.

Of the participating artists little is to be said, the casting not having been as advantageous as possible. Two guest artists added to the interest awakened by the new conductor's début, Mme. Hafgren-Waag, as *Eva*, and Herr Schulz, as *Beckmesser*. The former presented her hearers with a very likable *Eva*, musically precise and with sympathetic vocal expression, and Herr Schulz proved himself a *Beckmesser* possessed of splendid artistic intelligence, but limited vocal means.

Again conspicuous was Paul Knüpfer as *Pogner*. The magnificent quality of his bass and his admirable tone production are always subject for praise.

Proschowsky Opens Season of Salon Music

Frantz Proschowsky, the widely known vocal teacher of Berlin, was the first to start the local season of salon-musicales. On Tuesday last, Mr. Proschowsky's new, attractive studios, Güntzelstrasse 61, were filled to overflowing. The program performed by a number of advanced Proschowsky pupils was select and excellently rendered and in one particular instance even bore the stamp of exceptional professional significance.

Of those who appeared Claudia Tousseint gave her hearers a surprise as much by the warm rich quality of her voice as by the grace and delicacy with which she rendered French songs. Mme. Maria Korff displayed artistic taste and proved that she is not without professional experience. In the case of Gertrude Auld, it is fitting to adopt the same standard as when recording the interpretation of an artist appearing professionally before the public. As a matter of fact, Mme. Auld has filled several engagements in Italy during the last few years and is engaged for this season as coloratura soprano for the Dal Verme Opera at Milan. Her voice, though not large, is of surpassing beauty and has been trained to follow every artistic emotion of the singer.

Edith de Lys in Scandinavia

One of the most cosmopolitan of prima donnas in Europe, is that excellent artist, Edith de Lys, who is an American by birth and early training and known to her more intimate friends as the Countess Saint Hilaire. As will be remembered, we recorded her success in Belgium in a recent issue. Since then this active artist has been meeting with new triumphs in Scandinavian countries. Last week she sang *Madama Butterfly* in the Royal Opera in Copenhagen before a large and brilliant audience and received, according to the press, an enthusiastic ovation, being called before the curtain eight times. On the strength of her success, Mme. de Lys was requested to give an extra performance for which she has chosen the first act of "Ernani," the Garden Scene of "Faust" and the Prison Scene of "Mefistofele."

A further proof of the artist's success is the fact that she has been engaged for another guest performance, or series of performances for October and also for six performances in May. In between she is

to sing in Stockholm. Her first appearance in Copenhagen (in concert) is recorded by the press of that city as "an artistic treat such as has not been enjoyed in years." It seems that the fascinating personality (some call her exotic) of this singer has created a veritable sensation in Denmark.

On the 14th, Mme. de Lys is expected in Copenhagen to sing "Aida" at the Royal Opera. From there she is engaged to go to the Royal Opera of Stockholm, to sing *Madama Butterfly*, *Tosca* and *Traviata*. She has been engaged for numerous guest performances in Scandinavia up to the middle of November, when she goes to Germany to fill further engagements. This represents the singer's work only up to the beginning of the season proper.

O. P. JACOB.

BESSIE ABOTT WEDS STORY

Announcement of Marriage in Europe of Soprano and Sculptor

New York's musical world was highly interested in the announcement made last week of the marriage of Bessie Abott, now singing the title rôle in "Robin Hood," to T. Waldo Story, the sculptor, and brother of Julian Story, the painter and former husband of Mme. Emma Eames. The wedding occurred some time ago in Europe, but the exact time and place are known only by the two persons concerned.

Mr. Story has been in New York during the run of "Robin Hood" at the Knickerbocker Theatre. He has designed all of Miss Abott's costumes, including those worn in the de Koven opera. The last act costume was originally intended for use in the Mascagni "Isabeau," in which Miss Abott was to have been presented by the Lieblers.

The sculptor was an intimate friend of Whistler, and there are several references to him in the painter's book, "The Gentle Art of Making Enemies." Among the specimens of Mr. Story's work are a tablet in Trinity Church, Newport, in memory of Mr. and Mrs. August Belmont, and the bronze doors of J. Pierpont Morgan's library.

Sachs-Hirsch Tour Opens with Toronto Festival

Herbert Sachs-Hirsch, the seventeen-year-old pianist under R. E. Johnston's management, opens his second American tour on October 12 at the Toronto Music Festival, in the new Arena, which is to be dedicated on that occasion. He will have the honor of being the first piano soloist to appear in this hall. Later Mr. Sachs-Hirsch will start on a tour which will take him west as far as St. Paul and Des Moines, as well as to the South. A number of recitals in various cities are also being planned for this brilliant young artist, one to take place in the new Æolian Hall in New York City.

Tina Lerner in England

LONDON, Sept. 21.—Among the engagements to be filled by Tina Lerner in October are the following: Harrogate (orchestra), Bournemouth (orchestra), Bradford (orchestra), North Stafford (orchestra), and at the London Ballad Concerts where Miss Lerner and Kreisler will be the instrumental soloists at the first concert of the season, October 12. On October 31 the Russian pianist will appear as soloist at the Manchester Hall concerts, this being her third engagement in as many seasons with that organization. Miss Lerner will sail for America on November 2 on the Caronia.

Mme. Nordica in Political Arena

Mme. Lillian Nordica is to spend October in New Jersey's political arena, according to a friend of her husband, George W. Young. She will tour the State, singing at the various halls where mass meetings are held. It is said that she will work in the interests of the Democratic candidates for the Legislature in the hope of sending Congressman William Hughes to the United States Senate. Mr. Young has announced that he will be a gubernatorial candidate in 1913. He was a Senatorial candidate, but withdrew before the primaries last week.

Auspicious Opening of Martin-Ganz Tour in Beloit

R. E. Johnston, the New York manager, has received the following telegram from Cleveland and Tucker, the local managers who handled the opening of the Martin-Ganz joint recital tour at Beloit, Wis., on September 23: "Fine concert by Riccardo Martin and Rudolph Ganz. Most delighted audience ever in Beloit Theater. Refused to leave at end of concert, demanding extra numbers."

WHEN THE BOWERY SLAKES ITS THIRST FOR GRAND OPERA

Ginger Pop and Ice Cream a Great Help in the Proceedings—They Take the Whole Family Along from the Baby Up, These Italians, and They Know Good Singing When They Hear it—The Gustatory Box Parties—Characteristic Performances at the Teatro Garibaldi by a Company Including Several American Singers of Ability

THERE is one portion of New York's opera-going public which is no longer compelled to bide its time until the Metropolitan performances begin at the junction of Broadway and Thirty-ninth street, for some of the Italian enthusiasts are able to slake their thirst for music thirty-five blocks to the southward in the presentations of the San Carlo Grand Opera Company, which opened last week at the Teatro Garibaldi on East Fourth street, just off the Bowery.

This patriotically named home of the drama finds itself devoted to the lyric art in one of the periods of mutation which fall to the lot of most East Side playhouses. Last year the theater housed a Russian company headed by the realist, Paul Orloff. There will now be no necessity, however, for Manager Raguzzino to look for another attraction for some time to come, as the San Carlo singers are nightly drawing such large audiences as to insure an extended season.

To the operatic observer from regions north of Fourteenth street the audiences in this downtown temple of opera are at least as interesting as the performances themselves. The Saturday evening crowds at the Metropolitan Opera House produce no more compact mass of humanity than that which surged around the box office of the Garibaldi last Saturday evening before the performance of Verdi's "La Forza del Destino." At the theater entrance a sign in the Hebrew tongue made a bid for the patronage of that section of the near-by population, but in the main the lobby throng was essentially Italian. A purely American note was supplied by the presence at the ticket window of a special policeman, who stridently announced "Nothin' left but dollar seats."

This pronunciamiento had no deterring effect upon the ticket purchasers, however, for by the time the curtain was raised on the Verdi opera the little theater was jammed with expectant Italians, and the standees in the rear of the house gradually pushed forward until they filled all the spaces between the shallow, cage-like boxes.

The Unconventional Boxholders

These boxes were overflowing with a varied lot of spectators, who presented a quaint variation from the idea of boxholders as they are seen in the more elaborate homes of opera. The Garibaldi box parties are in many cases family gatherings, even the babies being included, indicating that the Italian children are brought up on opera, starting at an extremely early age. Furthermore, these tiny auditors were so well-mannered that they refrained from interpolating in the opera any of their own specimens of infantile coloratura. One youngster sat on her mother's knee contentedly draining a bottle of milk, quite oblivious of the highly inflamed vocal efforts of the principals in the opera. In one of the stage boxes five Italian "bambinas" leaned far out over the rail for a better view of the action, in complete disregard of the danger of being precipitated at any moment upon the inoffensive head of the tympani player.

Close inspection of the boxholders at the Garibaldi reveals the fact that, unlike their prototypes uptown, they take their opera with refreshments rather than with conversation. Throughout the auditorium circulated boys who dispensed such gustatory delicacies as "ginger pop" and the satisfying "ice cream cone." One well-dressed Italian couple gave their friends an *entr'acte* greeting from one of the boxes, all the while managing to convey from hand to mouth the contents of that dainty known as a "chocolate sundae." One ecstatic listener in the left stage box found himself in a dilemma, while in the midst of consuming a cone of ice cream, when the entrance of Conductor Leotti made him hesitate between the course of clinging to



Emilia Leovallé, Dramatic Soprano of the San Carlo Company, as "Margarite," in *Faust*

the ice cream and that of dropping it to join in the applause. Wisely evading the issue, he continued eating and found a substitute for handclapping by pounding on the floor with his feet.

Predominance of Men

Second only to this informal demeanor of the audience during the intermissions was the marked predominance of men in the make-up of the crowd. This indicated that the male members of the Italian colony preserve an attitude toward opera quite at variance with that of the "tired business man" uptown, who protests that he is bored when his wife "drags him to the opera." These Italian men became the most ardent auditors of the evening. Between the acts they kept up a hum of discussion as they promenaded up and down the short corridor ending at the stage door, with its warning sign, "Prohibito L'Ingresso al Palcoscenico." At the close of each intermission the head usher recalled the discursive paraders to their seats with his cry of "Find your places!"

Aside from its social and sociological aspects the audience presented interesting phases of musical appreciation. While it followed the trend of many Italian audiences of being somewhat unduly impressed by a mere volume of tone it received the work of the various singers with a degree of discrimination and intelligence such as would amaze the music lovers who fancy that those qualities exist only in the audiences of the more pretentious opera houses. One or two minor members of the company, whose performances were not up to the general standard, met with a reception which came perilously near the treatment of untalented performers at an "amateur night" in one of the vaudeville houses.

Similarly the audience did not recall every singer who finished his aria with a burst of power at the climax. If the delivery had not been evenly excellent throughout the number the hearers would not allow themselves to be wheeled out of a round of applause by a flare of fireworks at the close. These East Side auditors also permitted one curtain to descend in comparative silence, although the entire company had been indulging in the strenuous exercise of "singing their heads off," and this because they were quite aware that the various forces had not been working as one but as twenty-five or thirty.

Familiar with Traditions

The few American singers in the company found that they were facing an audience which was entirely familiar with the tradition of the old Italian operas, and that any faulty delivery of a line or a phrase was liable to be singled out for disapproval. When they did approve the work of the singers, however, these Italians gave vent to all the fiery enthusiasm characteristic of their nation. The curtain calls of the San Carlo principals were as wildly tumultuous as those at the Metropolitan and they dragged Maestro Leotti out with them quite in the manner of a Hertz or a Toscanini.

As to the company one could hardly expect the elegance of a Gatti-Casazza régime in this organization, considering the prices and the seating capacity of the theater. The impresario of the venture is an Italian newspaper proprietor of Paterson, N. J., and on Monday evenings he has been taking his troupe out to that city to regale its



Mario Cortada, Young Lyric Tenor, One of the "Stars" of the Garibaldi Opera

20,000 Italian inhabitants. The singers present a daily change of bill, ranging through the old Italian repertoire, and it is no small task for the company to go through these daily rehearsals, in addition to the performances at night.

As a consequence the prompter, Mr. Giacomo, figures prominently in the per-



Alice Kraft-Baroni, the American Soprano, Who Is Winning Favor in the Leading Colorature Roles

formance, after the custom of the European opera houses. His voice is often quite audible during the opera, and his hands are plainly seen at the side of the prompter's box, with a quasi-accusing finger pointed at the various singers, which seems to be his method of saying, "You're next."

Of the various operas sung last week there was particular interest in the appearance of Alice Kraft-Baroni as *Gilda* in "Rigoletto" at a mere hour's notice. Mrs. Baroni, who has been engaged to sing the



Rosemarie Campbell, an American Contralto, as "Siebel," in *Faust*

colorature rôles during the run of the company, won the approval of the Italians, although an American herself, through the excellence of her training in Italy. The soprano aroused warm applause with her singing of "Caro Nome." The performance also disclosed the presence in the company of two competent basses, Messrs. Cervi and Navarrini. Rosemarie Campbell, another American, gave a good performance of *Maddalena*.

In "La Forza del Destino" the dramatic soprano of the company made her appearance, Mme. Emilia Leovallé. This young singer displayed a fresh voice of good quality and considerable dramatic power.

Work Sundays, Too

Even on Sunday the San Carlo singers know no rest, for in the afternoon they repeated "La Forza del Destino," while in the evening they offered "La Favorita" to another packed house. The magnet of this occasion was a young lyric tenor, Mario Cortada, who was described by a friend of the management as a "second Bonci." He proved to be a singer of pleasing presence and voice and commendable restraint, exemplifying *bel canto* by making the *canto* more *bel* than *forte*.

Much of the credit for whatever ensemble excellence was attained is due to Giovanni Leotti, the conductor, who has to struggle with a chorus of some fifteen singers and an orchestra of twelve. Mr. Leotti kept things moving skilfully, in spite of this handicap, helping his charges over more than one unsteady place where the opera seemed doomed to end with a dull, unmusical thud.

K. S. C.

MME. POSSART'S TOUR

It Will Begin in Toledo, October 16, and Cover Entire Country

Cornelia Rider Possart, the American pianist, who makes a concert tour of America this season under management of Marc Lagen, arrived in New York this week after a Summer spent in her home town, Dubuque, Ia., where she has been busy on her repertoire. Mr. Lagen has been successful in booking her almost solidly and the open dates that remain are likely to be filled up very soon. Mme. Possart looks forward to the tour with enthusiasm.

"Having concertized abroad during recent years, I feel peculiarly keyed-up to play again before my own people," she said. "I am sorry that there are not more big works that are provided us by modern composers; I mean by this works that have a *raison d'être*, that say something that has not been said before. I have been able to find only one large work—the Piano Concerto by Hugo Kaun—and that is not exactly new, though it will be heard for the first time in America. Shorter pieces I have had better success with and I have several novelties in this form."

Mme. Possart's tour opens in Toledo on October 16 and includes appearances in New Wilmington, Pa., Philadelphia, Boston, Detroit, Oklahoma City, Washington, Grand Rapids, Mich., a Pacific Coast tour and a Southern tour. Her work abroad has met with the approval of the severest German critics, all of whom have praised her for her musicianly and finely poised playing.

BUONAMICI IN BOSTON

Will Retain Connection with Fox-Buonamici School as Heretofore

Boston, Sept. 30.—Carlo Buonamici, the pianist, announces that notwithstanding rumors to the contrary, which have arisen through his appointment as head of the piano department of the Institute of Musical Art of New York, he will continue his teaching as usual in the Fox-Buonamici School of Pianoforte Playing in this city except on Fridays. His connection with the Fox-Buonamici School remains the same as before.

Felix Fox and Mr. Buonamici, the directors of the school, have both returned from their Summer vacations. Mr. Fox, accompanied by Mrs. Fox, was in Europe visiting all of the important centers in England, France, Belgium and Germany. They also made a tour through Switzerland. Mr. Fox spent some time in Paris with his former master, Isidor Philipp, professor at the National Conservatory of Music. Mr. Buonamici remained in America this Summer for the first time for several seasons, and was with his family at their country home on the Cape.

The school has opened with a good registration of pupils. Both of the directors will be heard in concerts and recitals this season in addition to attending to their duties at the school.

Ada Sari, an American soprano, was the *Gilda* in a recent performance of "Rigoletto" in Bergamo, in which Carlo Galeffi, late of the Boston Opera, sang the title rôle.

VIENNESE LIEDER SINGER AMONG US

Dr. Fery Lulek, Baritone, to Devote Himself to Teaching as Well as Concert and Oratorio Work—His Theories of His Art

NEW YORK'S none too plentiful supply of *lieder* singers has received a most worthy addition in the coming to this country of Dr. Fery Lulek, a Viennese baritone of attainments. Not the least of these attainments has been achieved by Dr. Lulek since his arrival in America some three months ago. In that period he has advanced from the position of a foreign visitor without the knowledge of one sentence of English to that of a conversationalist who is able to convey his ideas in our tongue with comparative ease. Furthermore, the baritone has accomplished the difficult task of re-learning in English all the leading oratorio rôles.

Dr. Lulek's linguistic facility was demonstrated to a MUSICAL AMERICA representative last Friday afternoon during an over-the-Pilsener chat in a Fifth avenue café. The baritone had just been mapping out his first American tour with his manager, R. E. Johnston, and was preparing for his opening appearance at the big Toronto Festival, where he is to offer a group of *lieder*, besides singing ensemble numbers with such artists as Mme. Sembrich. This engagement is the prelude of a season which is to include numerous appearances in oratorio and a variety of the Vienna singer's interesting recital programs.

"While my chief interests are bound up in my concert work," declared the baritone, "I expect to devote two days of the week to teaching in the studio which I have taken in the Ricordi building. There are two classes of pupils whom I am anxious to instruct. The first consists of those with trained and perfected voices, who wish to take up *lieder* singing as a special career, and the other class is those young people with fresh, untouched voices, those who have never yet studied. It is the privilege of molding such singers which draws me strongly to teaching. It is in suiting the individual needs of each pupil that the teacher finds real intellectual pleasure. One cannot apply a method to every pupil irrespective of the individual. The vocal teacher can no more use the same means of training essentially different voices than the chef can employ one recipe in the cooking of his various dishes.

Coaching a Pupil in "Lieder"

"Suppose that a pupil comes to me for coaching in *lieder* singing, my first step will be to try his voice and to determine which type of song is best suited to him.

It is quite evident that if he has a light voice it would be foolish for him to attempt the heavier ballads. In case the student is a dilettante, I find out what



Dr. Fery Lulek, the Viennese Baritone, Who Will Make His First American Tour This Season

style of song he likes to sing and then give him some specimens of that style which suit his voice best. Next I coach the singer in the fine points of interpretation, giving him a repertoire of Schumann, Schubert, Loewe, Hugo Wolf, Brahms and Strauss. Scarcely second to the importance of intelligent interpretation is the necessity for perfect German enunciation, which I shall endeavor to achieve with my American pupils.

"Intelligence is the first requisite for successful *lieder* singing, and as this quality is not absolutely necessary on the operatic stage, this may be one of the reasons why there are not more opera singers who are satisfying as interpreters of *lieder*. In the latter field the artist must have a knowledge of and a sympathy with the poems which inspired the great German

songs, and this demands not only intelligence but culture as well.

"In the opera house the artist paints his musical picture with bold strokes, while the concert artist works in miniature. In the theater the singer relies largely upon brilliance of tone and the fine shading of *pianissimo* effects, as used by the *lieder* singer, would be both impracticable and unappreciated in the huge auditorium. As a consequence the opera artist is liable to feel himself mentally gasping for breath when he is confined within the bounds of the concert platform.

"Then again the opera star is supported by a brilliant ensemble, including the prin-

character drawing in as many minutes."

Dr. Lulek acquired his early vocal education with Kraemer in Graz, later continuing in Vienna with Ress, the teacher of Selma Kurz. Finally the baritone took up a long course of study in Paris with Sbriglia. For seven years Dr. Lulek has been appearing successfully in various European countries and he has acquired a repertoire in many languages. Not the least interesting of his performances was his treating the Parisian public to four recitals in German during one month.

The Viennese artist made his first New York appearance in June with the Brooklyn Sängerbund. He established a prominent clientèle at Newport during the Summer, among his appearances being one at a musicale in the drawing-room of Mrs. August Belmont, formerly Eleanor Robson, the creator of Zangwill's "Merely Mary Ann" on the American stage.

K. S. C.

Two Philharmonic Concerts for Members Only

Two concerts not in the regular subscription series are to be given this season by the New York Philharmonic Orchestra for members only. They will take place at the Waldorf-Astoria and the soloist at the first will be Frances Alda, soprano of the Metropolitan Opera Company. The program will include compositions never before heard in this country. This is a new departure for the Philharmonic and was made possible by the \$1,000,000 bequest of the late Joseph Pulitzer. According to the conditions of this bequest the society is obliged to get 3,000 members paying dues, and it is for these members that the two concerts are given.

Louis Persinger's New York Début

For his first New York recital, to be given at Aeolian Hall Saturday afternoon, November 9, the young American violinist, Louis Persinger, who has won much favor abroad but has not been heard in this country, will play the following program:

I. Concerto, E. Minor, P. Nardini; II. Prelude and Fugue, G. Minor, J. S. Bach; III. a. Sutrada, Desplantes-Nachez; b. Capriccio, Hadyn-Burmester; c. Deutscher Tanz, Mozart-Burmester; d. Sicilienne et Rigaudon, Francoeur-Kreisler; IV. Concerto, G. Minor, Op. 26, M. Bruch; V. a. Romance, P. Juon; b. Aus dem Borde, A. de Grassi; c. Scherzo, A. de Grassi; d. Hungarian Dance, Brahms-Joachim.

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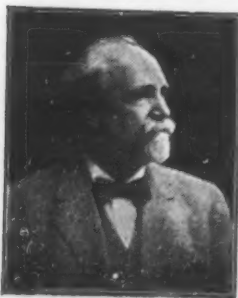


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FITTING FRAME FOR A CHARMING SINGER



Pearl Benedict-Jones, the Contralto, in a Daisy Field in Maine

Pearl Benedict-Jones, the concert and oratorio contralto, has returned to New York for the Fall season much benefited by a pleasant vacation in the Maine woods. The accompanying picture shows her during a stop-over in Portland.

LAMBARDI OPERA OPENING

Pacific Coast Company Begins Season in San Francisco with "La Bohème"

SAN FRANCISCO, Sept. 24.—San Francisco's musical season was practically ushered in by the initial performances of the Pacific Coast Grand Opera Company on Sunday and Monday nights at the Cort Theater. Lovers of grand opera who have imposed their faith in Mario Lambardi, director of the new company, for his splendid operatic offerings of many seasons past, turned out in large numbers to be gratefully rewarded by two exceptional performances of "La Bohème."

There were so many good points in connection with these presentations of the favorite Puccini opera that one could easily overlook the slight nervousness that accompanies an opening night of a new organization; there were the artists from Italy singing before an American audience for the first time, a chorus of forty assembled from local talent and a local orchestra of fifty.

During the early part of the evening it looked as though Director Gaetano Bagnoli and his players, comprising a portion of the San Francisco Orchestra men, would carry off the honors of the night, for this new conductor wields his baton in such forceful manner as to inspire the men under him and Puccini's colorful music was played with fine precision and finish.

Giuseppe Armanini, the first of the twenty-four principal artists in the new company to win a triumph, sang *Rodolfo*. His voice is the embodiment of sweetness and sympathy, though the true dramatic fervor of his singing was not brought out until the great duet with *Mimi* in the third act.

Amini Matini sang the rôle of the seamstress, and Rita D'Oria was *Musetta*. *Colline's* "Song of the Coat," sung by Giuseppe Martino, was one of the exceptionally well rendered parts of the performances.

The production of Zandonai's "Conchita," which was scheduled for Monday night, was postponed until Saturday evening. San Franciscans are awaiting with deep interest its first American performance and the first appearance of Tarquinia Tarquini. "Lucia" and "Traviata" are also to be presented this week.

R. S.

JOHNSTON GETS CONTRACT

Will Supply All Artists for Next Paterson Festival

R. E. Johnston, the New York manager who secured the contract for all the artists for the Toronto music festival to be held during the week of October 7, now has

the contract to supply all the artists for the Paterson festival next Spring. The "Silk City" on the Passaic River, New Jersey, will observe the centenaries of Verdi and Wagner at the festival of 1913. In order to have some of the great operatic artists present the dates have been changed from May to April. The concerts will take place Monday, Tuesday and Wednesday evenings, April 28, 29 and 30.

The first night will be devoted to Wagner, with Mme. Galski, Rosa Olitzka, Riccardo Martin and William Hinshaw as the solo artists. The second night, devoted to Verdi, will have Alice Nielsen, Mary Desmond, John McCormack and Giuseppe Campanari in a program of arias, operatic duets, trios and quartets. The third night, a miscellaneous program is to be offered with Dan Beddoe, Reinald Werrenrath and Isabelle Bouton as the solo singers.

G. Mortimer Wiske, the musical director of the Paterson Music Festival Chorus and founder of these festivals, has recently increased the organization to 1,000 voices; formerly he had only 500. The Metropolitan Opera House Orchestra will complete the forces engaged for the festival, which will again be held in the Fifth Regiment Armory, seating 6,000, and acoustically one of the most perfect auditoriums in the country.

NEW OPERA FOR CALVÉ

It Is in One Act, with Two Rôles, and New York May See It

Mme. Emma Calvé, accompanied by her husband, Galileo Gasparri, arrived in New York last week from Italy to devote the early part of the Winter to a concert tour. Condensed versions of "Carmen" and "Cavalleria Rusticana" will be presented, with Signor Gasparri singing the tenor parts. The tour will open in the East and continue through thirty of the principal cities of the country, ending in January in Vancouver, B. C., whence Mme. Calvé and Signor Gasparri will sail for a tour around the world.

During her stay in New York Mme. Calvé announced that a new one-act opera had been written for her by a young pupil of Vincent d'Indy, Bost by name, and that she hoped to present it in New York before giving it in Europe. The opera has but two rôles, for tenor and soprano, and is entitled "Une Soirée de Don Juan." Mme. Calvé will not present it on the road. "They want nothing but 'Carmen' there," she said with disgust.

Besides her husband Mme. Calvé will be accompanied on her tour by Emiliano Renaud, pianist.

MANNES RESIGNS

Unable Through Other Duties to Continue as Damrosch Concertmaster

David Mannes, the New York violinist, who for many years has occupied the post of concertmaster of the orchestra of the New York Symphony Society, Walter Damrosch conductor, has been compelled to resign his position owing to the proportions which his ensemble and solo work have grown to.

It was with great regret that the directors accepted his resignation in view of the splendid work he has done with the orchestra. He will, however, play at the first concert of the season, which will be in the nature of a farewell. Alexander Saslavsky, who has shared the first desk with him, will succeed him as concertmaster.

Slezak's Next Season at Metropolitan His Last

BERLIN, Sept. 28.—Leo Slezak, the tenor, who made an appearance here Monday night in concert with the Philharmonic Orchestra, under Wilhelm Mengelberg, was applauded ecstatically in a program of which operatic arias and Richard Strauss *lieder* were features. During his stay here Slezak stated that the coming season would be his last at the Metropolitan Opera, as he had decided to make his permanent residence in Munich, particularly in order to give his boy a German education.

Carolina White Returning

PARIS, Sept. 29.—Carolina White, the soprano, sailed on the *France* yesterday to take up her engagement with the Chicago-Philadelphia Opera Company. She has been spending the Summer with her husband, Signor Longone, at their home on the slopes of Mount Vesuvius, where she has been studying her next season's new rôles in Puccini's "Manon," Mascagni's "Isabella" and Giordano's "Siberia."

THE STOKOWSKIS AND ZIMBALIST HERE



Leopold Stokowski, Mme. Samaroff-Stokowski and Efrem Zimbalist

THE steamship *George Washington* brought a number of celebrities from Europe this week. Leopold Stokowski, who has been engaged as director of the Philadelphia Orchestra, and his wife, Olga Samaroff, the distinguished American pianist, were among the passengers, as was

Efrem Zimbalist, the eminent Russian violinist. Mr. and Mrs. Stokowski have been spending the Summer in Munich. Mr. Stokowski is enthusiastic over his plans for the season. Mr. Zimbalist is resting in New York for a few days before beginning a long concert tour.

EMINENT GERMAN PIANIST HERE AS TEACHER

PROF. LUDWIG BREITNER, the eminent piano virtuoso and instructor, arrived in this city from Europe on Monday night, only to leave on Tuesday evening for Baltimore, where he is engaged for the Winter season at the Peabody Conservatory, succeeding Ernest Hutcheson in the piano department.

A man of middle size, stockily built and elegantly dressed, with a face adorned by long mustachios and a Van Dyck beard, his eyes sparkling with humor, the professor is a man of very attractive personality and is an exceedingly agreeable conversationalist, although he speaks little English.

"What do I know about America? Nothing at all. You see I only arrived here last night and for ten days I have been desperately ill on board ship. Besides I have a very bad throat and can hardly speak. And you see I have not had very much leisure to form 'impressions.' The only person I have seen up to now is Miss Annie Friedberg, who was instrumental in bringing me to this country and who is looking out for my interests in general and some concerts in particular.

"Musical conditions in Europe? Oh, you know all about them better than I do. From an educational standpoint I would like to say, but I am afraid that you would publish it, and it would not do for me to

say so at all in that case, that private conservatories, although I myself am teaching in private conservatories in Europe and am engaged by a private conservatory over here, are not furthering the cause of art as much as State or Royal Conservatories, of which we have a number in Europe. I am not casting any reflection on the honesty of purpose of private conservatories, but it is only natural that a private conservatory, which has no subsidy, is obliged to accept pupils for the sake of money, whereas a State conservatory can eliminate a number of undesirable applicants by rigorous examinations. That is how it happens, for instance, that out of two hundred or three hundred applicants at the Paris Conservatoire, only twenty may be admitted.

"Then, too, I do not exactly approve of these so-called twenty-minute lessons, which in our modern times have become so much of a habit. You may know that I am a pupil of Liszt and also of Rubinstein, from whom I took three hours per week, and they were three full hours at that.

"I do not quite see why Americans flock to Europe to study. I think they have splendid teachers and splendid conservatories over here, and I need only mention the names of such celebrities as MacDowell, Joseffy, Stojowsky and Consolo in my own line of work to prove to you that the American can get in his own country the best tuition obtainable."

American Opera Singers Soon Plentiful as Flies, Says German Physician

CHICAGO, Sept. 30.—Within fifty years singers of grand opera caliber will be as common in America as "coon shouters" are now. This is the prediction of one of the 216 German physicians, scientists and professors now in congress in this city. Dr. Theodor L. Flatau, head of the phonetic department of the Royal University for the study of the eye, nose and throat in Berlin, is the man who makes the prediction. "America is fifty years behind the times in its neglect of voice culture," Dr. Flatau said. "But this voice culture will come and it will be general before many years have passed. Then there will be no scarcity of opera singers, as there is now. We will have more than we will know what to do with. They will be as plentiful as flies."

No "Mr. Mary Garden" for Her

"In about five years you probably will hear no more of Mary Garden, for I'll be Mrs. Somebody, perhaps Frau Somebody.

I certainly shall use my husband's name. When that time comes I am going to abandon grand opera, for I do not propose that any man shall be called 'Mr. Mary Garden.'" The prima donna confided this interesting bit of personal information to a New York *Herald* correspondent in Paris. "No," she added, "I have not seen the man, but he is likely to turn up, and in five years it will be about time, don't you think? The idea of being the old lady of grand opera does not appeal to me."

Carolyn Beebe Back from Europe

The young American pianist, Carolyn Beebe, has returned from Europe after putting in a busy Summer coaching with Harold Bauer in Switzerland. Miss Beebe states that she has made many additions to her repertoire, and will fill a series of recital engagements in addition to appearing with several leading orchestras.

Amedeo Bassi was the *King's Son* in the first Buenos Ayres production of "Königskinder" at the Colon last month.

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EASTERN TOUR FOR ALICE ELDRIDGE

Boston Pianist to Appear in New York and Various New England Cities

BOSTON, Sept. 28.—One of the interesting features of the coming Winter will be the tour planned by Alice Eldridge, the Boston pianist, which will begin with a concert at Northfield, Vt. This will be followed by a concert with orchestra in New York, several Boston recitals; also appearances in Springfield, Worcester, Providence, and at various women's clubs.

Miss Eldridge began her study with Mme. Edith Noyes-Greene at the age of eight. Four years later she made her first appearance as a soloist in Boston playing the Chopin A Flat Ballade and B Flat Minor Scherzo; MacDowell's concert etude; Schumann's F Flat Romanze and the Concert Study of Arensky. Upon her return from Berlin, where she studied for four years, she fulfilled the optimistic predictions of Arthur Foote and other musicians who had heard her play.

In the year following her debut in Boston she appeared before many of the clubs, and also played for Harold Bauer and Alfred Reisenauer, who complimented her highly. From this time until she sailed for Europe she appeared in concert with such artists as Emilio De Gogorza, the baritone, and Olga Samaroff, the pianist. She also appeared several times with the Mahn Orchestra, composed of members of the Boston Symphony Orchestra in Boston and Newport.

During her stay abroad Miss Eldridge studied with Rudolph Ganz, the Swiss



Alice Eldridge, the Popular Boston Pianist Who Is to Play Before Many New England Clubs

pianist, who guided this young artist in a comprehensive way. Miss Eldridge's pianistic gifts won for her a place of prominence abroad, where she appeared as soloist with many orchestras and also gave important recitals. As soloist with the Philharmonic Orchestra, at Berlin, she was especially fortunate in her rendition of several Beethoven, Liszt and Franck numbers.

"Conchita" San Francisco Success

(By Telegraph to MUSICAL AMERICA.)

SAN FRANCISCO, Sept. 30.—Zandonai's new opera, "Conchita," was heard here for the first time on Saturday evening at the Cort Theater. Tarquinia Tarquini, the soprano, who created the title rôle, scored a brilliant success, as did the other principals, Giorgi, tenor, and Nicoletti, baritone. Tarquini was recalled thirty times and the instrumental intermezzo was repeated. The entire performance was an overwhelming success.

Carl Lachmund, Piano Pedagog, in Portland, Ore.

Carl V. Lachmund, known for many years as one of the ablest piano pedagogs in New York, is now located in Portland, Ore., where he has established the Lachmund Conservatory of Piano Playing in the Stearns Building. He has just been appointed director of the music department at the University of Oregon, so that his time will be completely taken up between this and his work at his own conservatory.

Three Comprehensive Canadian Tours

Not since Frederic Shipman toured Melba through Canada, two years ago, have there been such thoroughly and consecutively booked tours in that country as those booked by the same manager for Mme. Nordica, Mme. Hallock and David Bispham as shown by the itineraries given below:

NORDICA.—Sept. 27, Halifax; 30, Sydney; Oct. 2, Amherst; 4, Quebec; 7, Montreal; 10, Bangor, Me.; 14, Portland, Me.; 17, Sherbrooke; 21, Belleville; 23, Peterboro; 25, Kingston; 28, Hamilton; 30, St. Catharines; Nov. 1, Galt; 4, Toronto; 12, London; 13, Port Huron.

BISPHAM.—Aug. 30, Halifax, N. S.; Sept. 2, Sydney, N. S.; 4, Amherst, N. S.; 5, St. John, N. B.; 9, Quebec, Que.; 10, Sherbrooke, Que.; 11, Kingston, Ont.; 13, Montreal; 16, Belleville, Ont.; 18, Ottawa, Ont.; 20, Hamilton, Ont.; 23, Brantford, Ont.; 26, London, Ont.; 27, Galt, Ont.; Oct. 1, St. Catharines, Ont.; 3, Toronto, Ont.; 7, Geneva, N. Y.

HALLOCK.—Nov. 4, Halifax; 6, Sydney; 8, Amherst; 11, St. John; 13, Quebec; 16, New York City; 18, Sherbrooke; 19, Montreal; 21, Peterboro; 25, Kingston; 27, Belleville; 29, London; Dec. 2, Hamilton; 4, Galt; 6, St. Catharines; 11, Port Huron, Mich.

Boston Memorial to "Titanic" Musicians

BOSTON, Sept. 30.—A very handsome marble tablet has been placed in the corridor of Symphony Hall, as a memorial to the musicians who continued to play during the sinking of the steamship *Titanic*. The donor of the tablet prefers to remain anonymous. The tablet is three feet four inches long by two feet four inches wide and on it is inscribed in gold letters: "In memory of the devoted musicians, Wallace Henry Hartley, bandmaster; John Frederick Preston Clark, Percy Cornelius Taylor, John Wesley Woodward, W. Theodore Brailey, John Law Hume, George S. Krins, Roger Bricoux, who were drowned, still playing as the *Titanic* went down, April 15, 1912." A. E.

The Return of Mme. Alda

Mme. Alda returned to America on the *Kronprinzessin Cecilie* October 1. On October 14 the prima donna will inaugurate a Fall concert tour of eight weeks under the direction of Frederic Shipman, the opening concert being given at Clarksburg, W. Va. Mme. Alda will return to New York on December 1 to commence her engagement at the Metropolitan Opera House, which will cover December, January and February. Early in March the prima donna will make another concert tour of eight weeks. André Benoist, the well-known pianist, has been engaged as assistant artist with Mme. Alda.

AN INCIDENT OF ALGERIAN TRAVELS OF HERMA MENTH



Austrian Pianist, Who Will Tour America Again This Season

Herma Menth, the Austrian pianist, who will tour the country during the Winter under the management of Haensel & Jones, has just returned from abroad. Miss Menth visited her former teacher, Moszkowski, in Paris, and appeared at several recitals in Vienna. Then she traveled for a few weeks in the Tyrolean Alps and proceeded to Trieste, where she embarked for a short cruise through the Mediterranean, visiting Patras, Palermo and Algiers, where the above snapshot was taken.

Edouardo Ferrari-Fontana, Mme. Matzenauer's husband, has made his principal successes in Wagnerian rôles. In Buenos Ayres he has distinguished himself as *Tristan* and *Siegfried*.

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Dear MUSICAL AMERICA:

Here we are within about four hundred hours of the beginning of the music season and still the world is going on its way without any signs of excessive disturbance. Yet the time of great doings is at hand, as may be gathered by certain infallible indications. Mr. Gatti and the charming Frances Alda are among us once more, Mme. Gadski is on hand for her concert tour, Karl Muck is once more a loyal inhabitant of Boston, W. J. Henderson is again visible in Forty-fourth street, Algernon St. John-Brenon makes periodic visits to Mr. Guard's offices on the Thirty-ninth street side of the Metropolitan, the newspapers are commencing to print "music notes," and Æolian Hall begins to look inviting. Yes, within a few hundred hours we'll be immersed in it again and your Mephisto's trials and tribulations in an eventless world will be over!

The new Æolian Hall, I repeat, looks inviting. I was somewhat surprised and a trifle chagrined, however, to learn from the prospectus of the New York Symphony Orchestra that the concert hall entrance will be on Forty-third street. I am trusting sincerely, however, that it will not be totally inaccessible from the Forty-second

street side, which, to the vast majority, will undoubtedly be the more convenient. Otherwise fancy the plight of those who, alighting from the crosstown cars in front of the building, discovered that they had to make a complete circuit of the block before reaching the entrance. Then, too, for those who come via the elevated or subway, Forty-second street would be far more desirable. At any rate, why not make it possible for the critics who might wish to attend a concert during the progress of a performance at the Metropolitan to enter from this side and save considerable time in making the transit back and forth? Still, I suppose I ought to restrain my propensity for suggestions until I am better posted on the exact details.

There is another matter in connection with the new concert hall which has rather alarmed me. A huge department store is being erected right next door. Now I feel certain misgivings as to how the occupants of the concert hall may fare when steam riveters and all the rest of the noisy building paraphernalia are brought into active operation. Builders, we know, are not altogether disposed to respect the rights or the feelings of artists or audiences. I have not yet forgotten all I was obliged to submit to in old Mendelssohn Hall when a neighboring office building was in the course of construction.

Last Sunday the New York American took it upon itself to explain "why great singers are so fickle." It wasn't our good friend Charles Henry Meltzer who attempted the portentous job, but a certain Prof. Heinrich Mollendorf, of Heidelberg University. Just how much this estimable individual knows about music or just what his particular experiences with singers have been I cannot say. However, the long and the short of his hypothesis is that the singer is a good deal like a boiler factory. A boiler factory is in a constant state of complex vibration and the vibrations react powerfully on the nerves (and hence the emotions) of those in the vicinity. Now the sound waves generated by the singer set up equally complicated vibratory currents which affect the various nerve centers. The difference is that "men who work in the constant cacophony of the boiler works are subject to fits of emotionalism that sometimes finds vent in the use of alcohol." Whereas, instead of being "driven to drink," the singer is "driven to a new love."

It rather amazes me that Professor Mollendorf does not attempt to account for similar fickleness in other musicians. Can it be that the vibrations set up by a pianist, a violinist or an organist are of a more harmless description than the singer's? Or perhaps it is because they do not originate in the artist himself? But, in that event, how about those poor, bibulous, boiler factory people? And I rather wonder whether those who are brought in frequent contact with singers are affected as the men in the factory—driven to drink, or to a new love! Come to think of it, I rather believe such things have been known to happen!

The estimable Heidelberg M. D. proceeds to add that a matter "worthy of much pondering is the truth that there is no such thing as constancy of the senses." The soul may hold to one ideal, he affirms, and be faithful to one standard, one individual throughout life. "But the senses are vagabonds. They roam the fields of desire. They know no law. Music is a handmaid and an interpreter of the senses. And not only are the singer's senses played upon, but the listener's also."

Perhaps I better not give you any more of such alarming sentiments, or I may frighten some of those with delicate scruples into refusing to listen to any more music. Just let me add, for the sake of their perturbed peace of mind, that whether the senses are "vagabonds" or not, and whether or not music is their handmaid, it has never yet succeeded in driving me to drink or to a new love—that is, of course, in the sense which the Heidelberg professor intended.

This article was not the only fling which the American took at musicians last Sunday. Its editorial page was adorned with a picturesque tale to the effect that man is descended from a "shrew mouse."

"Because he (the mouse) had those two fine qualities (the ability to jump and to think)," it says, "that humble little citizen of the Eocene age has among its descendants Beethoven, Archimedes, Jane Addams and Paderewski."

If Beethoven and Paderewski are but highly developed mice, of what, I wonder, are Claude Debussy and Harold Bauer the cultivated exfoliations?

A few days ago Felice Lyne came back from Europe and announced that, as far as London town was concerned, Oscar Hammerstein, who piloted her to fame and to Queen Mary's enthusiastic endorsement,

was a "dead duck." Now Oscar doesn't admit that he's a dead duck or any other kind of dead animal, biped or quadruped. Consequently there is talk of a suit. Now whatever Oscar may be in relation to London there's no denying that he's very much alive over here. He's been touring the country as energetically as a virtuoso, and, as it appears, successfully laying the foundations of that scheme whereby every American city will have an opera house and an opera season all its own. And, unlike virtuosos (who, it goes without saying, have far less on their minds), he has not complained of fatigue, nerves, and all the rest of ailments incidental to a musician's traveling. He's also been trying to dispose of his London house, and he's been busy on his latest cigar machine patent. And, in spite of all those occupations, I see in the Times that he has turned author.

We have all known that Oscar becomes a composer several times a year. I haven't been prepared at any time to classify him as a Beethoven or a Tchaikowsky, but—well, it suffices that he can create music when the spirit moves him—or rather when he has time and leisure to submit to the ministrations of the spirit. I was not amazed, therefore, to learn of his literary perpetrations. I am never astonished to hear of anything he undertakes. He may become a Boston Symphony conductor some day or the first oboe of the Philharmonic and I shall not be surprised.

However, as to this example of his skill in *belles lettres* which the Times reproduces: It bears the unctuous title "The Divorce Waltz," and tells of how "Hammerstein" conceived a waltz and sought out an arranger to put it in orchestral shape for him. (Let me believe that Oscar doesn't do his own orchestration only because he hasn't time for it!) At any rate, here is a portion of the colloquy of composer and arranger:

"But, Mr. Morsch—to get down to business—I haven't any more time. Now suppose you listen to my waltz—"

"Yes, right away. Pity that old Fenstermacher's dead. He never sent an arranger to a composer. He let them send him the simple score, and although he didn't understand a note, he never made a mistake. He only had a smell at the score and it was done. Ah, he had a nose! You should have seen the construction. If he had bored holes in his nose he would have used it as a clarinet. Well, go to it, play your waltz. What's the name of it, anyway?"

"Divorce."

"Good name, popular immediately. That'll create business. Well, go to it. The piano looks strong."

Soon I had played through the waltz.

"Yes, Hammersteinchen, you have composed your way into a hit, but the first part is, after all, not what the title promises. That ought simply to be half played and then suddenly stop. That's the beginning of the divorce. Music is after all nothing more than a matter of feeling. That was proved long ago by the crack-brained composer Rummelmeyer when they stole the score of his Ourang-Outang Overture out of his breast pocket he didn't feel it. And in your place, dear Hammerstein, would make the second part of your waltz more balanced like a cradle in which the little child lies and bawls on account of the divorce of its parents."

"I could arrange that in such a way that the oboe would imitate the kid's voice. I know an oboe player that could do that well if he happened to be sober. Also in No. 4 of your waltz I'd bring in more atmosphere; that should be in minor; the husband who insists on the divorce, as is always the case, would be a bit sad and inclined to forgive, although he would be convinced of his wife's sins. A thing of that sort you give to the first violin. He covers the guilt of the woman with a nice pizzicato. Yes, you modern composers have still a good deal to learn."

Can it be that Mr. Hammerstein is setting out to secure unto himself some of Mark Twain's laurels?

Your

MEPHISTO.

LONG CONCERT TOUR FOR ALICE NIELSEN

Her Engagement List Filled to December—Will Sing New Roles at Boston Opera—Back from Summer Abroad

BOSTON, Sept. 30.—Alice Nielsen, prima donna soprano, who will be heard at the Boston Opera House during the coming season, when she will appear in several new rôles, arrived last



Alice Nielsen

week on the *Francia* after having spent the Summer in Europe. Much of the time was employed in travel for pleasure, including a motor trip through the Alps. She says she has had a fine rest and is in good voice and good spirits.

Her concert tour will be one of the most extensive Miss Nielsen has ever undertaken.

She will carry with her a company of singers and will produce with scenery and in costume parts of "The Barber of Seville," "Secret of Suzanne" and other operas, and the programs will also include songs and operatic airs by Miss Nielsen and other members of her company. She has a new accompanist, Fabio Rimini, who has had much experience in conducting having just finished operatic engagements at Trieste and Bologna, Italy. He will conduct some of the operatic performances.

In speaking of her Summer in Europe Miss Nielsen paid a generous tribute to Mary Garden, whom she heard as *Tosca* at the Opéra Comique in Paris.

"Mary Garden is the greatest *Tosca* I have ever seen," said Miss Nielsen to a MUSICAL AMERICA representative. "I understand she will sing this part in America during the coming season, and if she does I predict she will make a sensational success. Her work was simply wonderful."

Miss Nielsen will open her concert tour October 7 in Toronto, Canada, and subsequent dates follow:

Oct. 8, Canton, O.; 9, Indianapolis, Ind.; 11, Toronto, Can.; 14, Wichita, Kans.; 15, Topeka, Kans.; 17, Iowa City, Ia.; 18, Des Moines, Ia.; 19, Grinnell, Ia.; 21, Waterloo, Ia.; 22, Duluth, Minn.; 24, Milwaukee, Wis.; 25, La Crosse, Wis.; 28, Appleton, Wis.; 29, Oshkosh, Wis.

Nov. 1 and 2, Winnipeg, Man., Can.; 4, Saskatoon; 6, Calgary; 7, Edmonton; 11 to 15, Washington and Oregon; week of Nov. 17, San Francisco; week of Nov. 24, Los Angeles; Dec. 3, Denver; Dec. 6, Kansas City, Mo.

Miss Nielsen will make another extended concert tour in the Spring, covering the South and East. She will probably sing at the Metropolitan as well as at the Boston Opera House during the coming season. Among the new operas in which she will sing in Boston are "Secret of Suzanne," "Don Giovanni" and "Jewels of the Madonna."

F. C. Coppicus Returns

F. C. Coppicus, who is Director Gatti-Casazza's right-hand man at the Metropolitan Opera House, returned Sunday aboard the *George Washington* from Europe, where he spent the entire Summer. Mr. Coppicus was accompanied abroad by his family. He expressed himself as well pleased over the prospects for the Metropolitan's season.

Nordica's Triumph in Halifax

HALIFAX, N. S., Sept. 27.—The Academy of Music was packed to-night with a great audience when Mme. Lillian Nordica gave the first concert of her Canadian tour. The distinguished singer was in superb voice and won her hearers completely, arousing demonstrations of enthusiasm never before witnessed in Halifax. A. G. C.

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NAHAN FRANKO

CRITICISMS AND TESTIMONIALS ON HIS ORCHESTRAL AND OPERATIC CONDUCTING

Philip Hale in the Boston Herald Puccini's "Tosca"

Mr. Franko gave an impressive reading of Puccini's picturesque and melodramatic score. There was constant attention to the nuances, to the shifting rhythms, to the character of the motives in their various phases. His reading was intelligently and powerfully dramatic, and the orchestra followed him with a care that was vitalized by warm appreciation of the composer's intentions.

Henry T. Finck in The Evening Post

"The Marriage of Figaro"

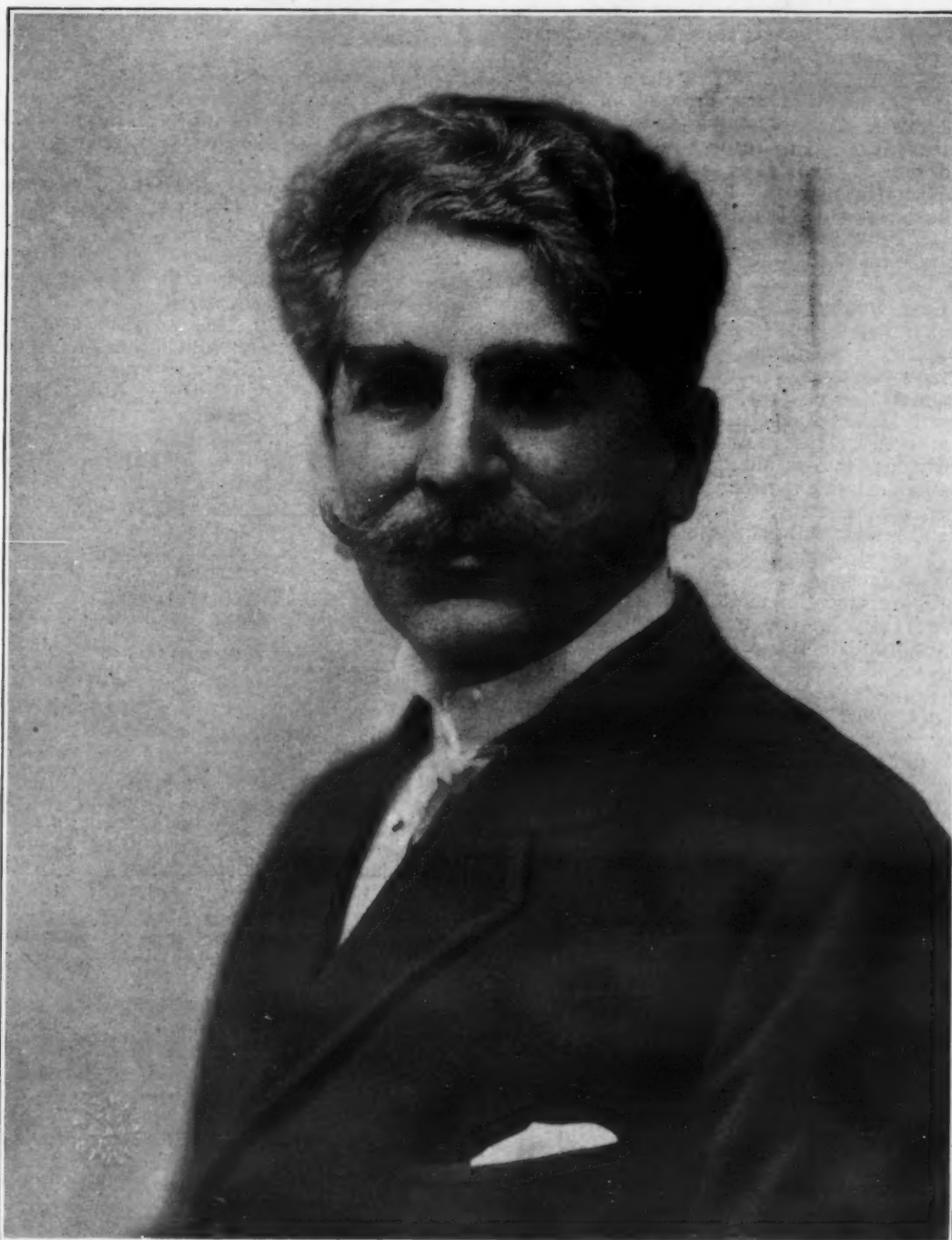
As for Mr. Nahan Franko, who assumed his functions as conductor on this occasion, it must be said that he made a very favorable impression. He had his orchestra well in hand and he gave a literal, straightforward reading of the score, according to Mozart's obvious intentions, without any mistaken attempts at modern interpretation, which this simple music does not call for. His tempi were good, and above all he accompanied the singers judiciously, and with proper shading. Evidently Mr. Franko has learned much during the many years that he has been concert-master for many of the world's greatest conductors.

Aldrich in the New York Times "Faust"

Mr. Franko conducted the opera for the first time, and is deserving of credit for the care and skill which he displayed. His accompaniments were in general excellent in their following and support of the singers—in fact, he showed a greater power in music of this sort than the colleague who has been intrusted with some of it so far this season.

Ziegler in the N. Y. World "Faust"

Mr. Franko conducted with most commendable care, his accompaniments being laudably sympathetic. There was a fine swing to his work, and he deserves credit for the conscientiousness of his reading.



Henderson in the New York Sun "The Marriage of Figaro"

Nahan Franko conducted the performance, making his first appearance as a wielder of the operatic baton and being the first American to conduct opera in the Metropolitan. He acquitted himself with great credit. His beat was clear, he gave all the entrances with care and certainty, and he kept the orchestra to a level of lightness and daintiness. His men loyally supported him.

New York Tribune

Every vantage point near the Mall grandstand in Central Park was crowded yesterday afternoon half an hour before Nahan Franko's orchestra began the second Sunday concert, which included the much heralded first rendition of the "Salomé" music by Richard Strauss. The applause that followed the fantasia caused Director Franko to bow again and again to an audience that could not have been accommodated in two opera houses.

New York Herald

An audience of more than fifteen thousand persons heard selections from Richard Strauss's "Salomé" played by Nahan Franko's orchestra yesterday afternoon in Central Park. It was one of the largest gatherings that has ever attended a park concert. Mr. Franko was liberal in dispensing music, responding to the applause with an encore for nearly every number.

New York American

Ysaye and Franko Share Honors at Metropolitan Concert

A great crowd applauded at the Metropolitan Concert last evening Nahan Franko's elegant precision as a conductor, the measured splendor of Olive Fremstad's voice, and the admirable effacement of technique in Ysaye's art of playing the violin.

Copy of Letter Written by Camille Saint-Saëns to Mr. Franko

Hotel Gotham, New York,
December 26th, 1906.

My dear Mr. Franko:—

Before I leave New York I consider it my duty to tell you again how pleased I was with your orchestra and with the superior way in which you conducted it.

Please thank the gentlemen of your orchestra once more for me and accept for yourself my best compliments.

(Signed) C. SAINT-SAËNS.

Letter from Jan Kubelik to Nahan Franko

Hotel St. Regis, Oct. 16th, 1911.

My dear Mr. Franko:—

You conducted my concert last night so wonderfully well that I cannot help but express to you once more my heartiest thanks.

Very rarely have I felt so much at ease and at liberty to play as I wished as I did with your orchestral accompaniment.

Yours most cordially,

(Signed) JAN KUBELIK.

Letter from Daniel Frohman, the famous theatrical Manager and late President of the New York Symphony Society, to Nahan Franko

Lyceum Theater
149 W. 45th Street, New York City
Nahan Franko, Esq.,
296 West 96th Street,
New York City

October 16th, 1911

My dear Mr. Franko:

I want to congratulate you on the splendid way in which you conducted last night, and the admirable way in which you play Mr. Kubelik's difficult accompaniments. Mr. Kubelik told me he had no rehearsal with you himself and this makes your work the more praiseworthy.

I enjoyed it very much and hope to hear from you again next Sunday.

Yours very truly,

(Signed) Daniel Frohman

Nahan Franko Will Conduct His Orchestra at the Big Toronto Festival Next Week

Address Communications to Nahan Franko, 296 W. 92d Street, New York City. Phone, Riverside 6069.

WE HURRY TOO MUCH, SAYS AUER

Great Violin Teacher Finds American Students Prone to Seek Public Approval Before Their Powers Are Matured—Our Nervous Era as Reflected in Violin Study—Prof. Auer's Views of Modern Music

Bureau of Musical America,
Berlin, Goltzstrasse 24,
September 11, 1912

LEOPOLD VON AUER spent several days recently in Berlin en route from Loschwitz, near Dresden, to St. Petersburg. In Loschwitz, where he has built a villa, the famous teacher annually gives instruction to a number of his most talented and most advanced pupils.

Meeting the famous teacher and violinist after a period of fourteen years, the MUSICAL AMERICA representative was surprised to note that time seems to have passed him by without leaving any pronounced imprint. It is true that his hair has grown somewhat scarcer and whiter, but the youthful temperament and agility of the man, who is to-day sixty-seven, are the same as ever. His dark and vivid eyes still flash with the conquering fire that undoubtedly must be a source of dread to students who have not mastered their task and inspiring to those who have made progress.

In speaking of musical conditions in general and the violinistic outlook in particular, Professor Auer confided to me that he did not consider the present nervous era as especially conducive to the proper development of young violinists. To quote him:

"It is one of the most difficult features of my work as teacher to convince young persons of talent of the necessity of not making a public debut until they are fully matured, mentally and musically. And herein American pupils, for whose intelligence, diligence and energy I have the highest regard, unfortunately are most conspicuous. It is most frequently the young American artist who approaches his task with the intention of displaying the results of his labor before the public at an inconceivably early date."

To my interjection, that possibly therein the young artist's pecuniary backing or lack of it often played an important part, Professor Auer replied: "Very true! But if the person backing a young artist would only stop to consider that the financial backing which is not sufficient to give the student time to develop fully is really most unprofitable, the results might frequently be better for American artists of to-day. To be an artist, one not only requires technical finish, but also must have arrived at a certain stage of mental maturity."

"But may not the concert platform itself be considered as a certain sort of post-graduate course?" I asked.

"Unquestionably," replied the master, "but here lies the danger of the artist progressing along wrong lines, wrong either according to his own individuality or according to the musical ideals that should govern every true artist."

Professor Auer was asked if he did not consider the general musical outlook of to-day promising.

"Let me answer your question with a reminiscence or two," he said. "Long ago, when I was young and studying in Vienna, a number of my comrades and myself frequently went to a small suburban theater to which, with a little good will, one might apply the term 'opera house.' Works that most critics of the time, especially in Vienna, considered a joke, were produced

there. As to having an opportunity of hearing one of the most characteristic of these works in Vienna—out of the question! This work that I refer to was Wagner's 'Tannhäuser.'

"Again, when I played the Schumann Quintet in London for the first time, during the season of 1862-63, I was severely



Leopold von Auer, the Eminent Violin Master of St. Petersburg, with Mme. Wanda von Stein, His Distinguished Accompanist, and (Standing), Eddy Brown, the Young American Violinist

censured, especially by the director of the London Musical Union, for playing such mediocre music when I might have made a creditable showing with one of the compositions of Beethoven and especially of Mendelssohn! You may know that I have always been a Brahms enthusiast. When the publication of the first and second Brahms sextet (in B flat and G) was urged by the then young Mr. Simrock of the celebrated publishing house, his father, then head of the firm, flatly refused, although he published them at a later date. This he did, however, only with the intention of proving to his son how unfitted he was to become a successful publisher.

"So, you see, one must be careful in expressing his opinion about works that may appear strange to us now but which may later awaken the enthusiasm of the entire world."

"I infer then that your tastes are with the older school rather than in the modern direction?"

"Yes, I suppose that is true," said Professor Auer. "I consider the music of a Debussy, Strauss or Reger a natural product of our nervous era and therefore properly representative of such an era, but I must confess that I find my musical satisfaction in works lying farther back."

Leopold von Auer has trained more celebrities of the violin than perhaps any other teacher of the instrument. His remarks on this subject, therefore, deserve special attention. He admits that he never thinks of instructing during more than four or five hours a day. He claims that

that is his limit if he is to do justice to the student. He has confined his concert activity of late years to Russia, where he plays only in a limited number of concerts.

"And composition?" I asked him. "Ah yes!" said the professor. "Don't laugh, for I would gladly compose, even compose a great deal, because I am simply congested with ideas, but the purely physical exertion of writing is to me one of the worst bores imaginable."

O. P. JACOB

WILL GIVE HISTORICAL HARPSICHORD RECITALS

George Schoenefeld Returns to Los Angeles from Study Abroad—Gadski Behymer's First Recitalist

LOS ANGELES, Sept. 23.—Returning after four years of study abroad, part of the time with Harold Bauer, George Schoenefeld, son of Henry Schoenefeld, the composer, is back in Los Angeles to take up teaching and composing. While abroad, Mr. Schoenefeld ordered in Brussels a double-keyboard harpsichord on which he will give, at his recitals this season, compositions of Couperin, Rameau, Scarlatti, Bach, Bull and others of the old régime. Presented thus in their proper tone color, these compositions will have much historic value to musicians.

L. E. Behymer, the Western musical magnate, offers as his first recitalist of the season Mme. Gadski, October 15. Mr. Behymer programs a dozen or more great artists in his two Philharmonic courses.

Mr. and Mrs. Thilo Becker are considering offers for a series of recitals in and near San Francisco.

The Los Angeles Music Teachers' Association has voted to rent from the government an acre and a half of reserve land in Santa Anita Canyon, about 30 miles from the city, on which to erect a teachers' country clubhouse.

Frank H. Colby, editor of the *Pacific Coast Musician*, has taken over the entire control and ownership of the paper and will supervise its business interests as well as conduct its musical features.

Margaret Goetz, formerly of New York, has begun a series of recitals in which she is assisted by local musicians. The first program was a Schumann-Schubert recital and included as performers Mms. Minnie Hance, Eva Young Zobelein, Charles G. Stivers and Clara Bussing.

The local music teachers are on record with a series of resolutions in favor of a municipal auditorium for musical and convention purposes. Eight thousand persons crowded into a hall to hear Roosevelt last week and 20,000 lingered on the grounds disappointed. Bryan will speak in the open air. And for any audience for a musical affair there is no hall in the city that will seat more than 5,000 within hearing distance. So the resolution was well timed even though ineffective. W. F. G.

Large Season Ticket Sale for Cincinnati Orchestra

The management of the Cincinnati Symphony Orchestra is confident that the sale of season tickets will be larger this season than ever before. The fact that Emery Auditorium, where the concerts will be given this winter, is smaller by 1400 seats than Music Hall, has made it necessary for persons wishing to attend all the concerts to procure season tickets in order to be sure of good seats. The opening concerts, on November 15 and 16, will mark the debut of Dr. Kunwald in Cincinnati. Dr. Kunwald is expected to reach Cincinnati about November 1.

Opening Recital for Margaret Anderton

The opening recital of the season for Margaret Anderton, the English pianist, will be in Providence, where she has been engaged by the Woman's Club for the first week in October.

HAMMERSTEIN FEELS PITTSBURGH'S PULSE

Finds Much Interest There in His Opera Scheme—Concerts of Popular Music

PITTSBURGH, Sept. 30.—Oscar Hammerstein spent a day in Pittsburgh last week with F. F. Nicola, of Nicola Bros., who told the MUSICAL AMERICA representative that he was confident the impresario would include Pittsburgh in his chain of opera houses.

Mr. Hammerstein inspected the Bellefield district—the neighborhood in the vicinity of Carnegie Institute, Memorial Hall and the various big clubs—the musical, art and industrial section of the city. As the Nicolas own a great deal of property in this neighborhood, Mr. Nicola speaks with considerable knowledge on the subject of possible opera sites. The best that Pittsburgh has ever done is to support visiting operas each season at \$5 and \$6 a seat.

It was Mr. Hammerstein's first visit to Pittsburgh, and he freely gave his impressions. He said that he was surprised to see the city so clean, and gave assurance that, in this respect, Pittsburgh was as well off as New York. When he built the Manhattan Opera House in New York "it was clean as snow," he said, "but look at it now! In three months it became grimy."

A luncheon was given Mr. Hammerstein at the Duquesne Club and was attended by a party of fifteen. The impresario explained at this gathering his plans to build a chain of opera houses, so as to run a season of forty weeks of opera that would offer special inducements to the singers and at the same time enable him to operate at popular prices.

Frederick N. Innes and his orchestral band appeared at the Pittsburgh Exposition last week. Many of the numbers did not interest music lovers on the opening night, the program proving somewhat tame. Beatrice Van Loon was "the lone star" of the occasion. This young artist has a voice of most pleasing quality as she demonstrated particularly in her interpretation of *Agatha's* aria from "Der Freischütz." The orchestra played a "Polonaise" by Liszt that appeared to give satisfaction, and the manner in which Tchaikowsky's "March Slav" was presented was appreciated. The reading of Liszt's "Les Préludes," as interpreted by Innes, was far from the manner in which Pittsburghers have been accustomed to hearing it. The reading did not evoke very favorable comment. On Friday night the conductor played compositions by Charles Wakefield Cadman, Stephen Foster and Foerster, all Pittsburghers.

The Pittsburgh Musical Society—the musical union of Pittsburgh—mustered 150 players together Sunday and gave a free concert in Schenley Park as a testimonial to the Mayor of Pittsburgh and the city council, for providing a season of free concerts. The concert was under the direction of W. L. Passaquay-Mayer, president of the musical society. Wagner's "Rienzi" Overture, Rossini's Overture, "William Tell," and many other numbers including Strauss's "The Blue Danube" waltz, made up a most enjoyable program. E. C. S.

New Vocal Quartet Formed

A new quartet which has recently been formed is the Ashley Ropps Quartet, which will be heard this season on several tours. It is composed of Maude Klotz, soprano; India Waelchli, contralto; John Finnegan, tenor, and Ashley Ropps, baritone. These are all leading soloists.

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A REMINISCENCE OF RUBINSTEIN

How a Pair of Squeaky Shoes Halted One Concert of His Memorable American Tour—Beauties of His Performance

By HARRIETTE BROWER

AMERICA is now the Mecca of the foreign artist, especially of the pianist. Each season several world-famous players visit our shores; this year the number will be greater than ever.

Such was not the condition of affairs in the '70's, when Anton Rubinstein paid his memorable visit to the United States. Great piano playing was rare indeed, even in the metropolis, while the "provinces" heard little or none. Rubinstein, then at the zenith of his fame, was the first virtuoso, I think, to make a professional journey over our country. He played in the small cities and towns as well as in the great centers.

We, in the small city, read of his triumphant success in the music centers and were on the *qui vive* to see and hear the wonderful Russian. I well remember how eagerly we scanned the local papers for paragraphs about his playing; how anxious we were, when his concert was announced, to secure seats a long time in advance and to get just the best location; they must not be too near nor too far away, we must sit a little to the left in order to "see the player's hands."

The night came at last. We were early in our places. A friend went behind the scenes intending to have a little chat with Rubinstein before the concert began. He found the composer-pianist pacing the floor, his hands behind him, a look of deep abstraction on his face. His thought was wholly absorbed in the work before him; doubtless he was mentally going through his program. No one dared venture to speak or to disturb him in any way. So the would-be interlocutor slipped silently away and left the composer to his musings.

In Splendid Form

Rubinstein was in splendid form that night; everything "went" to perfection. Those listeners had never heard such piano technic, such power, such velvety softness and lightness; they fairly hung on every

tone. And what a tone it was! What variety, what thunderous power, what melting tenderness, and what pianissimos!

One of the most wonderful things was his playing of the Saint-Saëns arrangement of the Turkish March from Beethoven's "Ruins of Athens." No one but Rubinstein ever played it like that. He began so softly that it seemed the merest echo of tramping feet far away behind the hills. They came nearer and nearer, louder and louder grew the tone—loud but never harsh—with the depth, power and resonance of a grand orchestra. As the army passed in review before us and the roar of the orchestral tone was almost overpowering, we seemed taken up and carried along with the intensity of it. Then the sounds began to wane little by little, till they gradually melted into silence. All was still a moment, then came the applause. We looked up at the creator of these magical effects. Rubinstein merely bowed low as he sat before the instrument; then he ran those white, sinewy, velvet fingers through the heavy hair which had such a trick of falling over his face that it had often to be pushed back. That inscrutable face never showed elation at the acclaim of the public; his thought was too much centered in his art for that. Outwardly he was always modest, unobtrusive, calm, with a remoteness that kept fulsome adulation at a distance.

The Squeaky Boots

Had it not been for one little circumstance the evening would have been one of entire delight. There was an anxious moment, however; it happened in this wise.

Rubinstein was playing a Chopin Nocturne; some of us may remember how divinely he could play the Pole's music. It was in the midst of one of the softest passages that a strange sound was heard—creak, creak, creak. We could hardly locate it at first, but soon it was plain that the offending noise came from the squeaky boots of a man who was proceeding from one side of the balcony—the hall had but

one—to the other. Those boots must have come from the Bowery district of town; they were heavy, probably new, and had the most unearthly squeak ever known. Rubinstein glared up at the gallery; we fairly held our breath; would he stop? No, he went on; so did the man with the boots. Creak, creak went the boots. Had the man no conscience? Low hisses were heard in his direction; it was an intense moment.

Rubinstein could bear it no longer; he took his hands from the keys, turned to the audience, and said:

"Was meinen die Leute mit ihre—ewigen Herumlaufen? Man kann gar nicht spielen." Then he rose and left the platform.

The offender had finished his tour at last and had disappeared at the end of the gallery, amid hisses. People looked at each other in consternation. Would the great man refuse to finish the program? There were several numbers yet remaining, really the climax of the feast; surely he would not deprive us of these, just because a silly fool had chosen to wear new boots and parade them on that special occasion. What bores he must think us! No, he will never come again, but we must have all he promised to give us this time.

Yielding to the entreaties of the manager and others, Rubinstein at last appeared, amid deafening applause, and by the magic of his playing soon made us forget the unfortunate little *contretemps*.

Like a Boy After School

At the close of the recital he was whisked away, in company with a party of friends and admirers, to partake of a Bohemian repast. Here he was the simple, light-hearted genial companion. No forbidding austerity now; his task had been ably accomplished and he was free as a boy let out of school.

Doubtless, the great artist had many a curious experience in his tour through the States, many that were far more strange than the one I have related. But though this one gave the provincial audience a little shock, it could never dissipate for a moment the thrill and uplift which those who in a measure understood the music, felt in listening to his marvelous interpretations.

Later, in Berlin, I sat again under the spell of his performance. It was a half-blind Rubinstein then, who had to be led on and off the platform. The great hall of the Philharmonie was packed; all the

musical dignitaries were present and every student who could gain entrance was there as well.

The Russian's playing revealed greater depths of feeling and emotion, but was more imperfect, technically. He cared not a whit how many false notes were struck if he could only convey the desired effect. In the Chopin Arpeggio Etude, for instance, he slammed both hands down at the close, with a succession of crashes, making a tremendous though discordant climax. On the other hand he gave such a sympathetic reading of the seldom played Impromptu in E flat of Schubert as I have never heard approached for variety and lovely tone. It was an ever-changing web of iridescent light. Those in the audience listened to the whole recital with the utmost reverence. They somehow felt it might be the swan song—as it really was—of one of the greatest pianists of our time.

UNITED GERMAN CONCERT

Twenty Thousand Hear Brooklyn "Fest" Under Baton of Carl Fiqué

Before an audience of 20,000 persons the United German Singers of Brooklyn, under the direction of Carl Fiqué, gave a concert in Prospect Park, Brooklyn, on September 15. The Twenty-third Regiment Band, under Thomas F. Shannon, assisted. The tremendous volume of five hundred voices, reinforced by the brass, evoked applause almost equally deafening.

After the singing of "America" the Overture, "Alfonso and Estrella," Schubert, was played, and this was followed by "Der Einsiedler an die Nacht," Kern, sung by the United Singers. Reminiscences of Chopin came next, and then "Abschied," Kirchi, and "Wenn alle Brünnlein fliessen," Baldamus, by the chorus. Frank Chiaffarelli introduced a cornet solo, "Farewell Song," from "Trumpeter of Säckingen," by Nessler, after the chorus sang "Ossian," by Beschnitt, the prize song of the National Singing Festival at Philadelphia.

"The Forest Ranger's Courtship," Eilenberg, was the next band number. Hegar's "Muttersprache" and "Der Jäger aus Kurpfalz," by Othegraven, were performed under the baton of Director Fiqué. Stephen S. Chan, baritone, was heard in an incidental solo. "The Star Spangled Banner" was sung at the conclusion. G. C. T.

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Author of "History of Music,"
etc., etc., in the Oberlin News.

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Henry T. Finck, in the New York Post



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ECHOES OF MUSIC ABROAD

Paris to Have Two Concurrent "Parsifals"—Melba Takes a Cue from Mary Garden for Her London Concert This Week—Twice As Many Novelties Scheduled for Opéra Comique As Can Possibly Be Produced—Gemma Bellincioni's Daughter to Make Début in Opera—New Choral Work by Hubert Parry Sung at Hereford Festival—Why Tenors Lose Their Heads

WHILE the musical firmament of Germany is rent with the Straussian dissonances of the squabble between those, led by Richard II, who insist that "Parsifal" should be preserved as a Bayreuth monopoly, and the opposing faction which strenuously objects to any attempt to prolong the copyright after January 1, 1914, Paris is receiving assurances of at least two concurrent productions of the Grail music drama during the very first month of its freedom. It has long been known that Directors Messager and Broussan plan giving it at the Opéra, but it is new news that Gabriel Astruc also has it scheduled for a production at his lyric theater in the Champs-Élysées.

A Leipzig periodical calculates that the percentage of Germans who have visited Bayreuth and heard "Parsifal" is a small one indeed. The Bayreuth festival-house has a capacity of 1,650, and as "Parsifal" has been given, in all, 163 times since 1881 the number of persons that have attended the performances is about 270,000. Of these visitors at least 100,000 must be reckoned as foreigners, so that there remain scarcely 170,000 inhabitants of Germany who have seen and heard "Parsifal" in the course of these thirty years. It looks as though a good many were waiting for the expiration of the copyright!

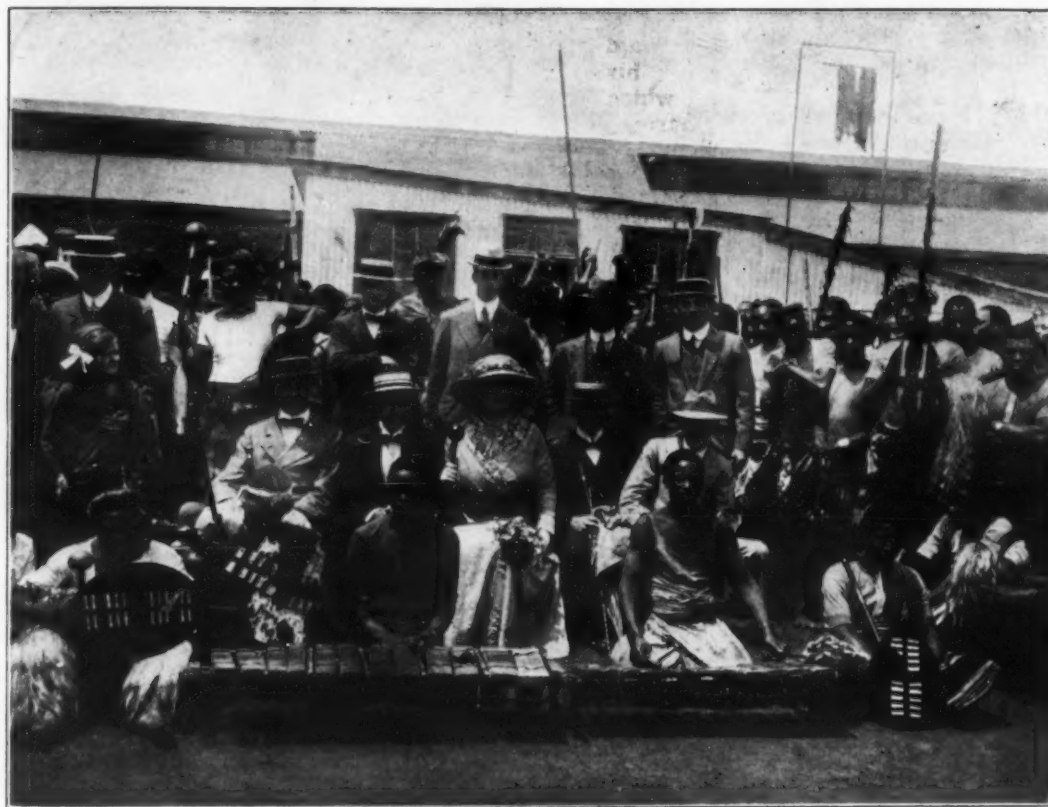
AND now we catch Melba tearing a leaf out of Mary Garden's program-book, or, perhaps, more accurately, Mary Garden's manager's program-book for Mary Garden. For, as a special feature of the concert the Australian diva is to give next Saturday afternoon, at Albert Hall, to celebrate her return to London after a year's absence in Australia, and at which her assisting artists are to be Eugène Ysaye, Wilhelm Bachaus and the Canadian basso Edmund Burke, it is announced that "Mme. Melba, Ysaye and Bachaus will combine in a performance of Bach-Gounod's 'Ave Maria.'" Pity they couldn't find something for Mr. Burke to do in it, too! Now when Ysaye gives a recital in Carnegie Hall next month Miss Garden is to sing this "Ave Maria" with the Belgian violinist playing the violin obbligato. The easiest deduction is that Ysaye has made the suggestion to Melba.

Combination concerts in which three or four artists of high rank are concerned are having a new vogue in London in this year of grace. Before the Melba combination gets under way Maggie Teyte, Mischa Elman and Charles W. Clark will have joined forces in a Queen's Hall concert this Thursday. Later in the month Miss Teyte and John McCormack are to give a recital given over entirely to the songs of Bemberg. This month Marie Hall and Mark Hambourg are to make a joint tour of the English provinces; later on, in December, Miss Hall plans to go to India, thence to China, Japan and other Far Eastern countries for a Winter tour.

AS usual, twice, or even three times as many novelties as can possibly be staged in the course of the year are announced for the new season at the Paris Opéra Comique. Two that are sure of a hearing for the simple reason that they are far advanced in rehearsal, are "La Danseuse de Pompéi," by Jean Nouguès, the prolific "Quo Vadis?" composer, and Camille Erlanger's "La Sorcière." Besides these there are eight new works by French composers and four foreign works as yet unknown in Paris on the list.

The other French novelties are "Le Carillonneur" by Xavier Leroux, "Les quatre journées" by Alfred Bruneau, "Céleste Prud'homme" by Trépaud, "La Tis-

seuse d'orties" by Gustave Doret, "Le Pays" by Guy Ropartz, "Marouf" by Ra-baud, "Il était une bergère," in one act, by Marcel Lattès, and "Messaouda" by Ratz. Three Italian works and one Spanish listed to be introduced are the "Francesca de Rimini" of Léoni, Gior-dano's "Mese Maria," Alfani's lyric ver-



A South African Entertainment for Clara Butt and Kennerley Rumford

During their concert tour of South Africa last winter, Clara Butt and Kennerley Rumford were the guests of honor at a Kaffir war-dance arranged at the Robinson Deepes mines at Johannesburg. The English contralto is seen as the central figure seated in the group herewith represented, while her baritone husband is seated at her right. Attention is called to the Kaffir pianos in the foreground.

sion of Tolstoi's "Resurrection" and Albeniz's "Pepita Jimenez."

With Director Carré facing the problem of producing ten new works by French composers alone, *Le Monde Musical* seizes the opportunity to point to decentralization as the only way out for the composers who are trying to get in and perhaps do get a glimpse of the Promised Land, for "since lyric stages in Paris cannot be multiplied indefinitely it is only by vigorously prosecuted decentralization that it will be possible to satisfy the composers."

As the Opéra Comique has completely outclassed the Grand Opéra by virtue of the distinction with which it fills its special field, by contrast with the lack of it that characterizes the larger house's activities, it sets the pace in almost every respect for the other French opera houses, with the exception of the Monnaie in Brussels, practically to be classified as a French institution, which goes its own eclectic way. In addition to all the novelties projected, revivals are announced of six Massenet operas—"Sapho," "Grisélidis," "Thérèse," "Marie Magdeleine," "La Navarraise" and "Le Jongleur"—Dukas's "Ariane et Barbe-bleue," Bruneau's "Le rêve," Laparra's "La Habañera," Hérold's "Zampa," Chabrier's "Le roi malgré lui" and Gounod's "Le médecin malgré lui" and Camille Erlanger's "Aphrodite."

Of the classics "Fidelio," "The Magic Flute," Gluck's "Alceste" and "Iphigénie en Aulide" and Berlioz's "Les Troyens" are scheduled for a re-hearing. Such works as Puccini's "La Bohème" and "Madame Butterfly," Charpentier's "Louise," Bizet's "Carmen," Thomas's "Mignon" and Massenet's "Werther" and

"Manon" have a permanent place in the house repertoire. "Fidelio," it is now decided, will serve as the vehicle for the début of Mlle. Lubin, a first-prize winner in the two departments of grand opera and *opéra comique* at the Conservatoire this Summer, who had contracts offered her by both Director Carré and Directors Messager and Broussan and finally decided to begin her career at the Opéra Comique.

Before Mary Garden leaves Paris for America she may appear in a proposed revival of Massenet's "Chérubin" at the Opéra Comique. In the *première* of this work in 1905 she created the name part, but with her departure for her Manhattan engagement it disappeared from the repertoire. When she sang *Tosca* the other day, for the first time, her companions were Jean Périer, the original Pelléas, as *Scarpia*, and Léon Beyle as *Cavaradossi*.

COMPOSERS facing a formal introduction to a new public rarely show so

of the celebrated Italian singing actress, who is now teaching in Berlin. Gemma Bellincioni, who began her career as a coloratura soprano and at the time of her retirement from the lyric stage a year ago was Italy's greatest dramatic soprano, has had a comprehensive experience to draw upon in training her young daughter for her own profession.

The younger Bellincioni, who will probably drop her illustrious mother's name and be known professionally simply as Bianchina Stagno, is to make her début as *Mimi* in "La Bohème" at the Municipal Opera in Graz. This is the third case within recent years of a singer of renown giving her daughter a send-off in the direction that points to operatic laurels. Etelka Gerster's daughter has married, however, and appears only occasionally on the concert stage, whereas Mignon Nevada shows the determination to achieve her mother's distinction.

CHORAL societies that regard Hubert Parry's "Blest Pair of Sirens" as one of the vertebrae of their repertoires will welcome the news that at the recent Three Choirs Festival at Hereford, England, a new work by the composer was brought forward which promises to become as great a favorite as his familiar setting of Milton's ode. The novelty is a setting of the fifteenth century poet William Dunbar's "Ode on the Nativity."

The London *Daily Telegraph's* festival correspondent pronounces it "a legitimate successor to the 'Blest Pair of Sirens,'" and then goes on to say that "of course we all know that Sir Hubert Parry imitates Handel, that he has nothing of his own to express, and all the rest of the jargon, but the curious has now developed into the supernatural, and, for once, Handel has guided the hand of Parry into the idiom of Parry himself, which is absurd, since Parry, they say, has no idiom. Well, it would be a pleasure to meet the other composer in the flesh, even Handel, who could have stirred one by his setting of Dunbar's poem as Parry moved one today. . . . Parry here is in one of his most genial and joyous moods. . . . It is a work of sublime loftiness, of joyous feeling; and, heaven knows, such works are rare enough in this materialistic and entirely egoistic age." The part allotted to the solo soprano is described as being uncommonly beautiful.

Other outstanding features of the festival were the return to the professional stage of the contralto Muriel Foster and her singing and that of Gervase Elwes in "The Dream of Gerontius" and Leonard Borwick's playing of Schumann's piano-forte concerto.

ITALY is not the only country where emotional audiences run amuck over a favorite singer. The Germans, despite their tradition-affixed label of being phlegmatic, are quite as capable as the Italians of turning themselves loose over a tenor. Fresh proof of this was forthcoming not long since when Fritz Vogelstrom, a Bayreuth *Parsifal* of three years ago, sang his farewell to Mannheim.

Vogelstrom, like so many other tenors, had a humble start in life—he used to sing for stray pennies on the streets of Mannheim until somebody discovered that his voice was worthy of better use. So his native town saw him make his début in opera and grow steadily in artistic stature and understanding until he became the first tenor of the local Municipal Opera, only to be lured away at last to a theater of greater prestige, the Dresden Court Opera.

The farewell was an evening of delirious "ovationing" according to particulars to hand. The audience recalled their favorite numberless times, covered him with flowers and smothered him under laurel wreaths and forced him to make a speech, then at the close of the performance, after another prolonged ovation, dragged his carriage through the streets to let him receive further homage. Finally, after he reached his house, he had to appear on the balcony "and harangue the crowd like a sovereign."

"And after all that," sensibly remarks *Le Monde Artistique*, "we are astonished that the poor devils lose their heads and believe themselves to be of other clay than the common run of mortals!"

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

READY response to the appeal made by former Massenet pupils through *Le Ménestrel* for funds to erect a monument to Massenet has brought in already the sum of \$3,674. The Heugels, the late composer's publishers, set the ball rolling with a contribution of \$2,000, while one of the most liberal individuals enrolled on the list is Gustave Charpentier, composer of "Louise," who has promised \$100.

Many other conspicuous composers have responded to the appeal—the venerable Charles Lecocq, Camille Saint-Saëns, Gabriel Dupont, Emile Nerini among them—and the name of the librettist Henri Cain is, as a matter of course, written there. Pianists—Louis Diémer and Edouard Risler—and singers—Félice Litvinne, Lucien Fugère, Marie Rose, Minnie Tracey—also are lending practical support to the project. The committee in charge includes many of the most prominent figures in the music world of France.

WITH no London Opera House competition Thomas Beecham should have comparatively smooth sailing for his mid-Winter season of German opera which he is planning to give at Covent Garden. All arrangements are now complete for the season, which will begin at the end of January and last till the middle of March, and while it is announced that German artists will be employed almost exclusively it is further claimed that "the best available artists will be gathered from all parts of the world." It would appear that Oscar methods of advertising have not

been without effect upon contemporary English impresarios.

The German composers to be drawn upon for the repertoire will be limited, in all probability, to the two Richards. "The Rose Cavalier," as yet as unknown in England as in America, is to open the season, and revivals will be made of both "Elektra" and "Salomé," which Beecham introduced in London. Special pains are to be lavished on "Die Meistersinger," while Wagner will be represented also by the Tetralogy.

In a season devoted to German works there should be a place for Humperdinck's "Königskinder," but this work as produced last year failed to impress London as favorably as it did New York from the outset. The Russian ballet headed by Nijinsky and Karsavina will safeguard the box-office from possible loss on the performances of opera by appearing on alternate evenings.

IT is decidedly agreeable to hear that we are to have that master accompanist Conrad van Bos in this country once more for part of this season. Not as Dr. Ludwig Wüllner's associate does he return this time but to support another of Germany's foremost lieder singers through a first American campaign. Despite her Dutch nativity Julia Culp ranks as a German artist and is claimed as such by the Germans. Immediately after Christmas she will sail from Germany, and the tour she and van Bos are to make will keep them on this side of the great watery divide until the end of May.

J. L. H.

FROM MUSICAL AMERICA READERS

On the "Popular Song" Question

To the Editor of MUSICAL AMERICA:

It is quite natural that when any one expresses an opinion not everybody agrees with it. Such seems to be the case of Mr. Arthur Farwell in regard to my views on the "fake" composer.

However, it gives me a certain amount of pride to have a man of Mr. Farwell's standing take the trouble to riddle my poor efforts with his merciless logic, as conscientiously as he does in the issues of MUSICAL AMERICA of September 21, but I must say that after all is said and done it is merely the opinion of one man, as my article was, and does not by any means disprove that the condition of which I speak exists. Whether this condition is an evil one or not it is not my province to say, and, as I distinctly stated in the article in question, I shall leave it to be discussed by others more fit to do so properly.

I am sure much could be said for either side, as it can for any argument, but I do not feel sufficiently sure of my debating powers to enter the lists further than pointing out the trouble, one thousand or ten thousand devils to the contrary notwithstanding. However, I do know the difference between a "production" and "popular" song, and I also know that "popular" songs have successfully been interpolated in productions, and that "production" songs have been successfully featured on the vaudeville stage, thereby suddenly becoming "popular" songs. If there is a line there it is very thinly drawn.

I might go on at length and so might Mr. Farwell, but I prefer to thank him heartily for the attention he has bestowed on me and that, fortunately for me, in a kindly spirit.

Very truly yours,

ANDRÉ BENOIST.

New York City, Sept. 21, 1912.

"La Bohème" First in San Francisco

To the Editor of MUSICAL AMERICA:

With reference to your assertion that the Henry Savage Company produced Puccini's "La Bohème" for the first time in America in New York on November 28, 1898, permit me to correct by saying that at least twenty-five performances of the work were given in November and December of 1897 in San Francisco.

The Del Conte Company, organized in Milan, first introduced the "Manon Lescaut" and "Bohème" of Puccini at the California Theater. The remainder of the repertoire consisted of obsolescent

works of the Italian repertoire. The two Puccini operas were so successful that later the company was reorganized and moved to the Baldwin Theater, for two weeks performing in "Manon Lescaut" and "La Bohème" only, excepting a single performance of a little work "Il Piccolo Haydn."

My programs for "Bohème" in November, 1897, show the artists to have been Linda Montanari, as *Mimi*; Cleopatra Vicini, as *Busetta*; and the *Rodolfo*, a tenor of exquisite accomplishment, Giuseppe Agostini, who later substituted for Caruso in the rôle on one occasion in New York.

A comparison of first dates for "Pagliacci," "Hänsel und Gretel," "Fedora," "André Chenier," "Izaz," and "Chopin" in San Francisco and New York would be of equal interest to Eastern readers. Very truly yours,

ARTHUR F. AGARD.

Oakland, Cal.

CALIFORNIA SÄNGERFEST

Germans of the Southwest Hold Forth in Choral Programs

LOS ANGELES, Sept. 23.—The German section of southern California celebrated in characteristic style on September 21 and 22 at Venice, an ocean beach suburb of Los Angeles. On an island in the lagoon had been built a temporary German city—in canvas—surrounded by the Rhine and Moselle, temporary names of the lagoons. In the "market place" were erected the stands for the gathering of German singing societies and surrounding them were the old German stores, dwellings, castles and battlements.

There was a monster parade preceding the song fest and nearly all the German societies in the Southwest were represented. Band music was much in evidence. The combined choruses numbered 400 to 500 singers. Among the principal choruses taking part were Concordia (Anaheim), Turner (Los Angeles), Fidelia Männerchor, Arion Männerchor, Concordia Gemischterchor, und Damenchor, the Walpurgis of Los Angeles. In addition there were a dozen other societies present which were not exclusively singing societies. The musical numbers were largely the folksong variety, as the festival was of a popular nature.

Addresses were given by Gen. C. F. A. Last and Prof. Hagen. So successful was the event that it has been decided to repeat the programs one week later.

W. F. G.

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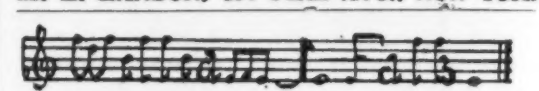
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STYRIAN HILLS INSPIRED "KUHREIGEN"

Austrian Composer, Kienzl, Acquired Atmosphere for Chicago Opera Novelty from View of the Mountains Near His Cottage in Aussee—Concert Schedule of Vienna Organizations with Anniversary Festival of a Week

Bureau of Musical America,
Vienna, Ploosgasse 6 (IV)
September 10, 1912

UNTIL to-day the Hofoper has been for the present season the only resort for music lovers in Vienna, but to-night the Volksoper reopens its doors, initiating its new season with "Quo Vadis," to be followed by the "Tales of Hoffmann" and Kienzl's "Kuhreigen," which proved such a winning card last Winter, and is to be given in America this year by the Chicago Opera Company.

Kienzl, who is a resident of Graz, the capital of Styria, has for many years passed his Summers in the picturesque Styrian Spa of Aussee. Here he occupies a quaint little stone cottage, from the windows of which he has a view of snow-capped hills as beautiful as any to be found in Switzerland. These contributed largely, no doubt, in inspiring the lovely music for the "Kuhreigen," the "Ranz des Vaches," or call of the Alpine cowherds, which arouses irrepressible homesickness in the Swiss heart, and on which the plot of the opera is based. The cottage is opposite a humble inn where Summer guests come in the afternoon to enjoy the superb view. To them often come the strains from the composer's piano. He is more chary of speech, however, than of music, and I heard no word from him of any projected work, but his pleasure at having "Kuhreigen" produced in America was very evident.

The members of the company at the Volksoper have in the main been retained. There will be some new ones added, among whom a trial will be given to the young American baritone, Pierotto Freytag, who has had a two years' career in Italy. The first novelty at the Volksoper will be "The Jewels of the Madonna," for which the rehearsals have already begun.

There is great musical promise for the coming season. Application from private sources have been so unusually large that the Gutmann Agency announces concerts on early October dates.

Musikfreunde Centennial

The Gesellschaft der Musikfreunde will celebrate in December its hundredth anniversary by a festival lasting from November 30 to December 7. Three grand concerts are projected, the first on December 1 to have on its program Beethoven's "Missa Solemnis" with the Philharmonic orchestra, the Singverein, and four soloists, Adda Noordewier-Reddingius, Adrienne Kraus-Osborne, Felix Senius and Dr. Felix von Kraus. The second concert, on December 5, will have instrumental works exclusively on the program. After the opening number, Goldmark's Symphony in E Flat Major, Eugen d'Albert will play the Brahms B Flat Concerto, which will be followed by Schubert's Symphony in C Major by the Tonkünstler Orchestra. At

the third concert will be produced a cantata by Bach, Bruckner's Ninth Symphony, and "Parsifal" scenes with Mayr and Schmedes, of the Hofoper, as soloists, and the Konzertverein Orchestra. At the chamber music concert on December 2



Julian Bindley, Young American Composer, to Conduct Pupils' Orchestra at Salzburg "Mozarteum"

there will be produced rarely heard works by Mozart, Haydn and Beethoven.

All these concerts will be conducted by Franz Scholk, who, as in the past, will continue to conduct the regular concerts of the Gesellschaft. These will be the following: November 6, "St. Paul," by Mendelssohn; January 15, F Minor Mass and One Hundred and Fiftieth Psalm by Bruckner; February 12, new works by Heinrich Schütz, Handel, Reger and Prehaska, and March 5, Cantata by Bach and "Deutsches Requiem" by Brahms. In the concert out of the regular course on March 18, the "St. Matthew Passion," by Bach, will be produced with several soloists, including Gertrude Förstel, Emy Leisner, Klara Senius-Erler, Adda Noordewier-Reddingius, Johannes Meschaert, Felix Senius and Franz Steiner. The choral parts will be sung by the Singverein, the orchestra will be those of the Tonkünstler and of the Konzertverein alternately.

Konzertverein Retains Löwe

On September 1 the Konzertverein started on a new year and announced its program for the coming Winter. The soloists in the symphony concerts will be Teresa Carreño, Susanne Godene, Lily

Hafgren-Waag, May and Beatrice Harrison, Vera Schapira, Eugen d'Albert, Willy Burmeister, Ferruccio Busoni, Alfred Hoehn and Henri Marteau. Detailed particulars will be published shortly. The concerts will in the main be conducted by Ferdinand Löwe.

The Tonkünstler orchestra began its sixth year on September 1 and it will give a series of subscription concerts on certain Thursdays under the exclusive direction of Oskar Nedbal, besides two special concerts and one member concert. For these concerts the following soloists have been engaged: the German operatic artist, Anna Medek; the baritone, Georg Baklanoff of the Hofoper; violinists, Georges Enesco, Carl Flesch, Fritz Kreisler and Prof. Rudolf Malcher; Hugo Kreisler, 'cellist; pianists, Eugen d'Albert, Ernst von Dohnanyi, Oskar Dachs, Bruno Eisner, Artur Rubinstein, Prof. Bernhard Stavenhagen, and as "guest" conductor Siegmund von Hausegger.

Negotiations have quite recently been concluded for the formation of a new orchestra to be known as the Lehar Orchestra, of forty-five men, which will give a series of popular concerts on Sunday afternoons in the Sofien-Saal.

Lilli Lehmann on "Parsifal"

The "Parsifal" protection question is still being discussed by many noted composers and artists. In the main their voices are raised in favor of preserving the "Bühnenweih Festspiel" for Bayreuth. Lilli Lehmann, in a recent letter from her villa in Styria, alludes to the fact that in 1887, when Stanton was manager of the Metropolitan Opera, he weighed the question of producing "Parsifal," which could undoubtedly have been wonderfully well done with the great artists, the wonderful orchestra and Anton Seidl as conductor. But upon her advice the work was not produced.

It was not altogether set aside, however, for fragmentary parts were performed under the auspices of the Anton Seidl Society on March 31, 1890, at the Brooklyn Academy of Music, the singers volunteering their services since great sums were needed for the expensive orchestra, rehearsals, impressive decorations and "Charfreitag" atmosphere. The vast house was transformed into a temple. "I vouch with my heart that the production lacked neither solemnity nor dignity," is the way in which the famous singer concludes her letter, and this seems to point to the fact that a "Parsifal" performance outside of Bayreuth may also achieve the proper surroundings.

Return of Julian Bindley

Julian Bindley, a young American who has been studying composition in Europe for five years, has recently published a number of songs which show originality and ability at characterization, and which are most melodious, despite their undeniably modern style. He has just left for a short stay in the United States, his object being the search for a suitable libretto for his projected American opera. Incidentally he will try to interest Americans in the "Mozarteum" at Salzburg, a charming, historical town which has rapidly grown into an important musical center. In the coming year Mr. Bindley is to be conductor of the pupils' orchestra at the music school of the "Mozarteum."

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Anna Case, the Metropolitan Opera Soprano, on Vacation at Lake Hopatcong, N. J.

Anna Case, the young soprano of the Metropolitan Opera Company, returned to New York a few days ago, after having spent the Summer at Lake Hopatcong, N. J., combining outdoor recreation with serious study. Since her return home she has been extremely busy preparing her new rôles and numerous additions to her concert repertoire. October will find this gifted artist in the concert field for a few days, giving a joint-recital in Somerville, N. J., on the 11th with the noted harpist, Carlos Salzedo. On the 12th she sings at a private musicale, at one of the fashionable homes on Fifth avenue, and on the 17th in Raleigh, N. C., for the first time. If rehearsals at the opera do not interfere, other engagements will be filled during the latter part of the month.

Allen Hinckley will remain another year with the Quinlan Opera Company, which will begin its second tour of England at Manchester on October 7.

Margarita d'Alvarez, the Peruvian contralto, late of the Hammerstein forces, is to sing *Carmen* at La Scala, Milan, this season.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

ARTHUR P. SCHMIDT brings forward five compositions for violin, with piano accompaniment, by Maurice Goldblatt, a Chicago violinist. They are "Meditation," "Dance of the Sylphs," "Forest Magic—Melody in 7/4," "Avowal" and "Bourrée," in A minor.*

The pieces are rather conventional in content as well as in plan, revealing little that is new or individual, and yet they are written with considerable care, which is a welcome thing in these days of unfinished and slovenly writing. Mr. Goldblatt has written pieces that are primarily of and for his instrument and has not perplexed himself in making his accompaniments anything more than supports for the thematic material which he has assigned to the violin.

The "Bourrée," in A minor, will be a good piece for a group in recital and also has value as a teaching piece. "Avowal," dedicated to the American pianist, Myrtle Elvyn, has pleasing melody, though slightly inclined to be sentimental. Both of these compositions are playable by pupils who have but studied the first three positions.

There is a gentle charm in the "Forest Magic," which has the distinction of being written in the somewhat unusual rhythm of 7/4. It is inscribed to Francis Macmillen, the brilliant American violinist. Without sounding depths, Mr. Goldblatt is more serious in his "Meditation" than he is in the other pieces mentioned. The melody in C minor has warmth and color, while the C major section has a touch of the dramatic. It is in the E flat major portion that there is a falling off, there being present a similarity of melody to an old piano piece which has lasted decade after decade in spite of its worthlessness. The "Dance of the Sylphs," a sprightly *Tempo di Valse* movement, is also worthy of attention and makes an excellent encore number. This latter one is dedicated to Efreim Zimbalist. The "Forest Magic," "Meditation" and "Dance of the Sylphs" make use of the higher positions and require players of capable technical equipment to present them.

*"MEDITATION," "Dance of the Sylphs," "Forest Magic," "Avowal," "Bourrée in A Minor." Five Compositions for the Violin with Piano Accompaniment. By Maurice Goldblatt. Published by Arthur P. Schmidt, Boston, Mass. Price, the first, 75 cents; the others, 60 cents each.

FROM the H. W. Gray Co., New York, which makes it a policy to publish as little poor secular music as possible, come a few songs that are worthy of consideration for recital purpose.

A highly individual song is Harold P. Brown's "The Jungle Flower" to a Laurence Hope poem. It is modern in contour, free in scheme and will give the singer plenty of opportunity for effect if study is put on it; its phrases may seem a trifle difficult to sing at first, but on closer acquaintance they will be found easy enough. The color which Mr. Brown has created is original and shows a talent for atmospheric conceptions. "Bulbul, High in the Tree," is the title of a new song by the prolific American, Alfred G. Robyn. It is in its composer's best style, and will be acceptable on the recital list.

Celeste D. Heckscher has a new song, "Why I Love Thee" (Pourquoi je t'aime). It is a love song of attractive qualities and should find many admirers. Once more is one impressed with its composer's melodic gift, which flows remarkably smooth, even in this twentieth century, when many replace melody by harmony and theme by motif. A French text is to be found beneath the English. It is dedicated to the eminent baritone, Francis Rogers. A "Japanese Lullaby," by Dominic Waedenschwiler, is a nice little song, containing interesting harmonic touches that add to its interest. It is not Japanese in any sense, but is made of simple melodic material with an accompaniment that is commendable through its ingenious employment of chromatic harmony without its ever becoming obscure.

*"THE JUNGLE FLOWER." Song for a High Voice. By Harold P. Brown. "Bulbul, High in the Tree." Song for a High Voice. By Alfred G. Robyn. "Why I Love Thee." Song for a Medium Voice. By Celeste D. Heckscher. "Japanese Lullaby." Song for a High Voice. By Dominic Waedenschwiler. Published by the H. W. Gray Co. Price 50 cents each.

THE press of Edward Schuberth & Co., New York, issues three compositions by Theodore Saul, a musician resident in

Charleston, S. C. They are works of more than passing interest, and should be examined by teachers throughout the country.

The two piano pieces are a Berceuse and a Gavotte. The former is a melodic bit of simple writing in E flat major, 6/8 time, which as a teaching piece can be recommended highly. It is slightly reminiscent of Schumann's "Schlummerlied" in the same key and rhythm, though the resemblance is not sufficient to make Mr. Saul guilty of plagiarism. When the melody is restated later in the piece a second voice is added in simple counterpoint, giving an effect of considerable charm.

The Gavotte is a good example of a present-day composer's imitation of the form in which many of the masters of the seventeenth and eighteenth centuries, like Rameau, Couperin, Gossec, and even Bach and Handel, were wont to express themselves. It is in E major, common time, *alla breve*, and its main theme has much piquancy. The harmonization has strength and is above all musically. The thematic material of the Trio section is somewhat popular in its harmonic scheme, but this is in a degree atoned for by the way in which Mr. Saul has planned it, with a kind of free imitative figure running between both hands.

There is also a "Festival March" for the organ, which is a majestic processional built on solid fundamental harmonies. It is in G major, common time, *Allegro maestoso*, and has qualifications that should make it a favorite march both in the church and in recital. The subjects of the main portion and Trio are both good and sanely conceived and the manner in which the first section is returned to shows the hand of a well trained musician. It is dedicated to the noted American organist, Clarence Eddy, who has indicated the registration.

A. W. K.
BERCEUSE, GAVOTTE. Two Compositions for Piano. By Theodore Saul. Price 50 cents each. "Festival March." For the Organ. By Theodore Saul. Price 75 cents. Published by Edward Schuberth & Co., New York.

IT cannot be said that F. Morris Class has added anything of particularly significant account to the literature of the pianoforte in his five pieces entitled "Album Leaf," "Novelette," "Waltz Impromptu," "Song Without Words" and "Postscript," which have just been brought out by the John Church Company. Without ever impressing one as a talent of the first order, he has, nevertheless, produced better things in the past than the set of pieces in question. In these he reveals a complete lack of original invention, and to conceal his general poverty of ideas he has occasionally resorted to wilful eccentricities of harmony that not only fail of their purpose, but seem incidentally to charge the composer with an emphatic want of taste and musical feeling. Weakest in this respect is the "Waltz Impromptu" in which absolute banality of melody is aggravated by certain foolish and ungainly augmented chord effects. The "Song Without Words" is a pallid and spineless affair, made doubly monotonous by an insistent accompanying triplet figure, occurring with geometrical regularity twice in every measure. In the remaining three pieces Mr. Class has done some remarkably successful imitation of MacDowell both in harmonic style and character of melody. On playing them through one is forcibly reminded of that great composer's advice to a pupil in his class of composition who had brought him a piece written in close imitation of his manner, but was doubtful as to what to name it. "Call it 'Sincerest Flattery,'" was MacDowell's witty counsel. Mr. Class's flattery of MacDowell is not altogether sincere, for now and then (in the "Album Leaf," for example) he seasons and varies his product with a phrase lifted bodily out of the "Meistersinger" or some Debussyan chords of the ninth. Elsewhere one is confronted with haunting shadows of the "Sea Pieces" or "New England Idylls." The "Novelette" is suggestive of things in the "Eroica" Sonata as well as portions of the "Sea Pieces," and is not without a certain breadth. The best number of the set is the "Postscript," which, thoroughly MacDowellish, has a quality of gentle charm.

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Folly of Seeking a Teacher Without Having a Definite Idea of What to Expect—Wisdom of Reading Books on the Voice and of Studying the Fine Arts

By ADRIENNE REMENYI

NO one needs to be guided more than the aspiring singer at the outset of his or her studies, especially the aspiring professional singer. A pleasing voice at a social gathering elicits favorable comment. Friends will say, "Why don't you become a singer? Your voice pleases your friends, why not enlarge the circle of your hearers?" Of course the would-be singer feels proud at this, and often decides to enter the field. When the singer has talent and musical possibilities coupled with a good voice, such a decision is justifiable. But the decision is not everything, it must be carried out.

This is where most of the mistakes are made. Many students live in small cities where musical advantages are few, so they decide to go to a music center. Well and good. But where they err is in the fact that they are seeking a teacher without having a definite, fixed idea of what they expect from that teacher. Generally, they expect impossibilities. A violin or a piano student requires from his teacher only the imparting of the knowledge of the right and proper way to play the instrument. In voice training, however, the opposite usually takes place; in this case the instrument being a gift of nature, and its singing function being dependent upon the human anatomy, very few pupils are familiar with the process of nature while using that part of the body, even as they are unfamiliar with other parts of their bodies, notwithstanding their use.

Anatomical Voice Training

There are some teachers who oppose the idea of training the pupil in the anatomical side of singing, because, they say, it fills the pupils' brains with unnecessary notions. They say that nature does her work unaided, and therefore pupils must sing as they breathe, without minding the physiological side of the art. Too often they sing poorly because they sing as they breathe. If a man should hold a violin as he holds a baseball bat, or should strike a piano key as he hammers a nail, what sort of playing would he achieve? Imagine the result! In the case of the violin, piano or wind instruments, the teacher shows the pupils how to use efficiently the hands or the lips, and the singing teacher must also work in the same direction. In that case it is not necessary for the pupil to give thought to the physiology of the voice, because the teachers will not try to make him run before he is able to walk.

How can the prospective voice student be assured that such a sensible course will be followed by his teacher? There is but one way, and that is by having a definite idea of what is to be expected from the teacher, and not being at the teacher's mercy. It might be objected that if a pupil knows what the teacher should do, he does not need him. As for that, one need not be a tailor to have a suit made, but a definite idea of what kind of suit is

wanted is certainly possible. Therefore, the pupil must first know what he wants.

Mastering the "Instrument"

Of course, there are a number of excellent teachers, conscientious ones; but if the pupil did not know what to expect be-



Adrienne Remenyi, of the Vocal Faculty, Von Ende Music School, New York

fore he began his first lesson, he would have to trust to luck to select one of these good masters. Only time will tell, and often it is too late—the voice has been irretrievably hurt. Therefore the aspiring student must first strive to familiarize himself with the possibilities of his "instrument" to the greatest possible degree.

There are many excellent books written on the subject, and while it is likely that the contents will not be thoroughly grasped at the first reading, or even the second, it follows nevertheless that the student will be more familiar with the ideas of the recognized authorities on the subject, and will be able to form an opinion gradually. If the aspirant singer lacks intelligence he must not hope to be able to sing. On the other hand, should he possess an intelligence ripe enough to permit him the hope of becoming a singer, his intelligence is sufficient to enable him to understand the good books, as well as the excellent articles which appear in the musical magazines and other periodicals. After such a preliminary study, the choice of a capable teacher is comparatively easy.

Where the Arts Interweave

It is not enough, however, to study voice and music. In these days the artist must have also a complete artistic education. The arts are all dependent upon each other and interwoven. A symphony is called a "tone poem," a landscape is called a "symphony of color," a poem is called a "picture." This is right, because there is

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poetry and color in music, music and poetry in painting, color and music in poetry, while form is in all of them. It is only a sympathetic, intelligent and varied acquaintance with the great works of music, literature and the fine arts which will enable one to secure the artistic values. Take a Debussy song, for instance. Can anyone sing it adequately without an absolutely sympathetic understanding of the poem which inspired it?

With such strict requirements, how can you hope to become an artist if the best years, the early years, and the years of ambition and energy, are wasted in groping for the right kind of teachers, going from one to another? At first spend your time in preparing for the study of your subject, as is done in other arts. It is only in music that students rush blindly and expect so much from the teacher and so little from themselves.

Vocal Register Like Rubber Band

As a guide for the intelligent student, one practice among many singing teachers is worth mentioning. It has become almost a habit to develop the high notes first to the neglect of the middle register. No voice student should allow his high or low register to be cultivated before the middle register is perfect. It is only through careful, slow work, adding each tone gradually, that the quality of the voice will not be impaired. The craze for high notes is the cause of so many uneven registers. The voice must have elasticity as the first requirement of pure tone production, and it must be logically treated as one would an elastic or rubber band. If you stretch a piece of rubber which is thin and weak in the middle, observe the result.

The duty of the teacher is to show the way and to point out the pupil's requirements. Here in America we have many truly great teachers, as well as many talented pupils. Let them co-operate by studying each other.

Mme. Nordica in Halifax

HALIFAX, N. S., Sept. 28.—Mme. Nordica gave the first concert of her Canadian tour in Halifax last night, and was greeted by a large audience. She was in fine voice and was heartily encored. Assisting her was Walter Morse Rummel, violinist. Romaine Simmons was at the piano.

GOOD WANAMAKER PROGRAM

Director Russell Assisted by Alice Mertens and Rudolph Polk

During the week of September 16 another excellent program was offered at the Wanamaker Auditorium, New York, under the direction of Alexander Russell. As soloists there appeared Alice Louise Mertens, contralto, and Rudolph Polk, violinist, while Mr. Russell again played organ solos and provided the accompaniments.

The opening number was Grieg's "Peer Gynt" Suite, of which Mr. Russell played the first three movements with rare skill. His registration of the "Ase's Death" was splendid and brought forth much applause while the dainty rhythmic grace of "Anitra's Dance" was reproduced with fine taste. In keeping with the high standard which Mr. Russell maintains at the Auditorium concerts he played the first movement of Schubert's "Unfinished" Symphony, which he has adapted for organ performance with good results.

Mrs. Mertens won the approval of her audience with the "Lietti Signor" aria from Meyerbeer's "Huguenots," in which she showed herself the possessor of a rich organ of velvety quality, which she handles with much art. In her groups of songs, which included Ronald's "O Lovely Night" and "Sunbeams," Cadman's "At Dawning," Alexander Russell's "While I Am Gazing," Sidney Homer's "Banjo Song" and others, she was applauded with enthusiasm and was compelled to bow her acknowledgments a number of times after each group.

A splendid impression was made by Mr. Polk, a very young man of undoubted talent, who played first a group made up of A. Walter Kramer's "Chant Nègre" and "In Elizabethan Days" and Kreisler's "Schön Rosmarin," which he gave with fine tonal quality and much charm of interpretation. He later offered Rubinstein's "Kammenoi Ostrow" assisted by Mr. Russell at the organ, and in response to the applause added Kreisler's "Liebesleid." His final number was Sarasate's "Gypsy Airs," which gave him an opportunity to display his efficient technic. After repeated recalls he gave the "Thaïs" Meditation, also with organ accompaniment. He is a pupil of Henri Marteau at the Hochschule in Berlin, whither he returns the latter part of this month to continue his studies.

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New York, October 5, 1912

OPERA PLAN IN THE BALANCE

From the way in which the preliminary responses to Mr. Hammerstein's operatic project are coming in, it would appear that he has more than an even chance of success in this dazzling venture. However, the very brilliancy of the plan is likely to blind the nation to the very great difficulty in carrying it out. A conception so sweeping and clean-cut comes before the people so vividly that it almost seems done as soon as said. A little time will take away somewhat of the glamor of the proposition and bring it down to the final tests of timeliness and practicability.

The accumulating detail in the working out of the plan will become mountainous and will further tend to dim the splendor with which the plan glowed while it was still a purely ideal suggestion and had the lustre of novelty.

These thoughts are offered by way of warning to cities where it may be possible to carry out Mr. Hammerstein's plan, but which have not yet taken action sufficiently decisive. This plan for opera houses throughout the country is to be regarded more as a national opportunity than as a venture by Mr. Hammerstein. Mr. Hammerstein closed out his earlier grand operatic enterprise on terms which made it impossible for him to return to certain cities with a similar enterprise. Now he is ready for a new American venture, and he considers the field which is open to him—the greater part of the United States. He does not think merely of something that he can do, but of the greatest thing that he can do.

He ought, therefore, to find the heartiest kind of response to his endeavor, for it is one through which America can take, toward becoming an operatic country, a leap that surpasses anything in musical history in speed and extent of musical expansion.

It is not difficult to get answers and inquiries upon proposing a plan of this kind, but it is difficult to get people with the earnestness and stick-to-itiveness to push the matter to the end. It is ardently to be hoped that Mr. Hammerstein's plan will be found both timely and practicable, and it is to be urged that every ounce of national endeavor be thrown to it that can help to make it so.

CRITICISM BY RIDICULE

The success of Walter Soomer in his lawsuit against the German critic who called him a "whimpering colossus," as recounted in MUSICAL AMERICA last week,

shows that the artist is not wholly without redress against such criticism which oversteps its proper bounds. To be sure, not much monetary satisfaction is to be gained from success in such a suit. Was it not damages to the amount of a farthing that were awarded the painter Whistler when he sued Ruskin for calling him "an impudent young coxcomb flinging a pot of paint in the public's face"? But the artist sustains his dignity, and by inference educates the world in the nature of criticism.

This system of criticism by ridicule has for some time been gaining more ground in New York than it should. This is unfortunate for both the usefulness and reputation of the critic, for in the end it reacts upon him more than upon the artist.

Criticism by ridicule often makes amusing reading—it is easy to get a laugh—but it does not perform the service for which criticism was intended, which is not the overthrow of artists but the upbuilding of the general artistic intelligence.

Critics should be respected as accurate news-givers and able commentators on art and artistic performance. It is the general opinion of the public that they are such, and therefore people who cannot experience artistic events at first hand listen to what they have to say.

If criticism by ridicule grows until once the idea becomes current that all criticism has degenerated to the dig and the josh, the critical calling will not easily come again into a condition of respect. If an artist exhibits faults, they should be pointed out; but it is better and more valuable to both artist and public to tell what he should have done than to awaken a laugh at him for what he did. Also it is better for the reputation of criticism.

There is no reason why the critic should not add to the gaiety of nations and raise as many laughs as he pleases; but it is an inferior form of wit that cannot accomplish this without the jibe.

IN ADVANCE OF HIS TIME

A correspondent of MUSICAL AMERICA, who has heard some orchestral pieces by Arnold Schönberg, has stated that that composer is "in advance of his time."

Certain it is that the mode of his expression was not within the hour, at least in the case of the London audience which hissed and booed his compositions recently performed there.

What is it to be "in advance of one's time"? This phrase, which conveys the idea of the possession of greatly superior qualities, has for some time been in danger of coming into a general misapplication.

If it is applied equally to those who merely shock their contemporaries, and those who lead them on, it leads to an undesirable confusion. To be in advance of one's day, or "ahead of one's time," means to be thinking thoughts which later on practically one's entire race or nation will come to think, and to give to thoughts an expression unacceptable at the moment, but which at a later period will be found normal and valuable.

Now it is very easy to shock one's contemporaries. It is only necessary to commit a murder, or introduce fortissimo minor seconds in the upper register of muted trumpets. But to perceive some truth before the rest of the world perceives it is one of the rarest and most difficult things imaginable; in fact, it is an achievement reserved for genius of the highest type. If there is anything that compares in difficulty with perceiving a truth before the rest of the world perceives it, it is the feat of recognizing a man who has done so.

A genius, himself, is experimenting in the new, or at least the application of known principles to new ends. The greatest geniuses have the gravest moments of doubt. The one who thinks to recognize the man ahead of his time is experimenting in a new and doubtful field of appreciation, upon an object in itself new and doubtful. The chance of error is therefore doubled.

It is to be hoped that MUSICAL AMERICA's correspondent is right, and that Arnold Schönberg is a man in advance of his time. The artistically distraught world needs men of that kind.

America should speedily be given the opportunity of venturing judgment in the matter.

ADVANCEMENT OF ARTISTIC PLEASURE

The following is an advertisement found among the Personals in the London Times of September 26:

TO THE RICH.—Gentleman, 27, good looking, six feet, very musical, artistic, good voice, sportsman, whose life since the age of 17 has been a lonely struggle for the bare necessities against insistent ill luck and disappointment, asks some one who may take an interest and who would not even miss them, the means to give him one year of full, real life, to see the beautiful places and things in the world, and have funds carte blanche to gratify his own tastes and taste the happiness that money gives and realizes.

This is not such a bad idea. Talents have long commanded money, but tastes have been considered merely

an adjunct, not worthy of support on their own account.

But why should they not be? If there is room for anything in the world, there is surely room for the improvement of taste; and means are required for this, as for all causes for the good of humanity.

Refined senses and sensibilities are given to man to be used. If the possessor himself cannot find the means of bringing them to use and employment, why should not someone else provide them, as in the case of other causes needing and receiving contribution. Then will these Heaven-sent attributes not go to waste.

It may be asked why this youth who has apparently not been endowed with the creative fire, does not choose some profession in which his tastes can be brought into play. The field of musical criticism would be open to him; in fact, because of his sense of humor it would welcome him. Still, on reflection it must be concluded that such joyous and unalloyed sensibilities as that of this young man should never be dragged through the mire and murk of musical criticism.

The fact that he has struggled along for ten years with the bare necessities of life awakens our profound sympathy. Still, there are a number of hundred millions of persons similarly situated, and one naturally asks what his claim may be for special attention.

Naturally, nothing else than his exceptionally fine tastes. He is a leader in a new cause. He makes a plea for the endowment of taste, the subsidization of the faculty for experiencing artistic pleasure. And why not? The pleasures of men are usually of a coarser sort, and the critics of life forever ask us to refine them.

Here is a man who nobly offers himself, and proudly volunteers to bear the standard of the cause—the Advancement of Artistic Pleasure. He unselfishly offers to give his whole heart to it, without permitting any blight or interference from the degrading routine of work or the baneful influence of dull care.

Will not some generous person come forward and assist him?

PERSONALITIES



A Study in Facial Expression

The accompanying snapshot affords a study in the facial expression of Gertrude Rennyson, the amused surprise of the American soprano having been aroused when she was unexpectedly photographed after her recent successful recital in Buffalo. Miss Rennyson's tour for this season will include appearances with orchestras, oratorio performances and recitals. The soprano's career is marked by the fact that she is one of the few American singers to have won the approval of Bayreuth audiences for a sympathetic interpretation of the Wagnerian rôles.

Hutcheson—Ernest Hutcheson, the pianist, is said to have an encyclopedic mind. His former associates on the faculty of the Peabody Conservatory in Baltimore used to meet him regularly at luncheon and ask him questions in medicine, law, history, literature, and other branches of learning with the object of propounding an inquiry which he could not answer. His comprehensive knowledge in all these subjects would invariably astound his friends, who were unable to confuse him.

Joseffy—Rafael Joseffy, the celebrated pianist, has the reputation of never passing a derogatory remark on a colleague. Mr. Joseffy's invariably kindly disposition has won him a host of intimate friends.

Butt—Clara Butt, the English contralto, has been featured in London Punch in its burlesquing of the efforts of hard-working press agents. Says the English paper in one of its pungent paragraphs: "She is among the eminent persons who make frequent use of railway trains. Mme. Butt invariably warbles a few bars before departing from the station. On these occasions the engine whistles are carefully tuned in the favorite key of the great vocalist."

THE MINOR ARTIST'S SALVATION

How, by Remaining Outside the Active Profession, He Might Become the Founder and Leader in His Own Community of an Artistic Life and Environment—A Field for Those Whose Art Sense Is Greater Than Their Talent—Transforming Futility into Practical Benefaction

By ARTHUR FARWELL

NO ONE should adopt any artistic occupation as a profession unless he absolutely cannot help it. Not even millionaires are exempt from the operation of this principle, for if they can freely choose such an occupation, so far as an assured living is concerned, the chances are nine hundred and ninety-nine to one that they would be happier and more useful as patrons of art, and incidentally amateurs, than as artists.

It is such thoughts as these that occur to one on reading that the German newspapers are full of plans for improving the concert situation so that minor artists may make a little money. To begin with, who cares whether "minor artists" make a little money or not? Is the musical world a sort of Charity Organizations Bureau, whose business it is to keep soul and body together in every nonentity who wants to shirk the real issues of life by masquerading as an artist? The "minor artist" himself may care, as well as his immediate family, but that is equally true of every pensioner whose benefactors arrange matters so that he may earn a few pennies and avoid starvation without total loss of self-respect.

The "minor artist" is not to be confounded either with the young artist or the struggling and obscure genius. The young artist, who is worthy of the name, will have given ample evidence of his unusual powers, and will already have merited—one may say earned—the assistance which he usually receives during his student years. When his student years are over he will not need any one's assistance in arranging matters so that he can make "a little money," for, by the hypothesis, he is an artist, and his services will quickly be in demand. At least they will be if he is a modern artist and knows how to go about it.

The obscure and struggling genius is another matter. He is usually not an "artist" at all, in the sense of being a public performer. He is more commonly the thinker and creator, for whose wares no market has yet been created, except in the sympathies of a "patron" or a few believing friends. Such matters are looked after privately, and this is not infrequently justifiable. To invest in an individual in whom one believes, whether expecting a material return or not, is an honest risk, and concerns only the persons involved.

Classifying the Minor Artist

The minor artist is not to be classified in the above genera. He is the person with a certain respectable amount of talent in one or another direction, who is incapable of pleasing the intelligent and equally incapable of displeasing the ignorant. He has no inward compulsion which automatically cuts off all non-artistic pathways to him, and drives him upon the path of art with a force and concentration which shall lift him to the heights of the true artist. He is responding to no call. He is merely following a notion that perhaps he can make a living by his talent, and that he would rather make it that way than by keeping a grocery shop. How very much more glorious it is to step proudly before an expectant audience than to sell your neighbor a pound of sugar! Within himself there is no Need for his course, and within his environment there is no Need for his assumption of it. He is altogether a *need-less* being.

Mr. Henry T. Finck is quite right when, in commenting on the matter, he writes, "The plain truth is that the world does not want minor artists." He, however, disposes of them by suggesting that they become cooks, and reminds them that Rosini was an excellent cook, being more interested in gastronomy than in music; and that Alexandre Dumas wrote, late in his career, "I see with pleasure that my culinary reputation is increasing, and soon promises to efface my literary reputation."

The world is sadly enough in need of artistic cooks, Heaven knows! The epicure is no more, and the palate is no longer treated with the consideration accorded the

eye or the ear. The question is, however, can not something even better be done with minor artists than to turn them into cooks? Having no "call" in that direction, it is more than likely that, just as they are already minor artists, they would then be minor cooks. For cooking is an art, dependent on earthly fire as other art is upon divine, and our object is to get them out of all the arts—out of the frying pan as well as the fire—and into some occupation where their artistic inclination, unprofessionally utilized, may have an opportunity for the uplifting, and not the dragging down, of art.

The Quest for Engagements

Before we summarily remove him from his present calling, let us probe a little more deeply the soul of the minor artist. No one, not even the minor artist, should be condemned without a hearing. That personage necessarily begins with a second rate equipment, both as to talent and technique. Were this not the case he would not be a minor artist. Once launched on his nefarious career his one object must be *engagements*. As great glory can scarcely be hoped for a good business perforce becomes his justification. The friends of the aspiring poet will forgive him for not becoming a Milton, but not for not earning his living.

To get the necessary engagements the minor artist must so ferociously devote himself to building up as much of a business as he can on the dubious basis of his little talent, that he has little opportunity for the further development of the talent itself, and less for the general development of his mind. In short, to push his personality forward must quickly become his chief occupation; and as *real* "personality" is the one thing which, being a minor artist, he does not possess, he places himself in the ridiculous position of a man investing his entire fortune in a will-o'-the-wisp. How far, think you, he will get? Just as far as a minor artist ever gets.

Instead of studying and striving to give himself a great mind, he studies and strives to make himself a great reputation. He puts the *I* before the common good—himself before all. And the harder any man strives to do that the more he disqualifies himself for useful citizenship.

But shall the ideal cease to be besieged by an ever-hopeful generation of youth, and shall the light of a little talent be hid under a bushel? Surely universal artistic aspiration is good, and any genuine talent, however slight, is a sacred trust. True as this may be, there is more than one way of conducting a siege, and more than one use to which a talent may be put. To hurl battalion after battalion to death, like General Nogi at the ramparts of Port Arthur, may be a good way to take a citadel, but it may not be the best way for a nation to capture an ideal. A citadel stands in one place, and concentrated brute force will carry it in the end; but the ideal in art stands in as many places as there are individuals in the besieging army, and is more wisely dealt with by study, contemplation and life-long judicious effort than by assault. Unfortunately, the minor artist strives, after all, not for the ideal, but for a personal success in which neither the gods nor men have the slightest interest. His position in the universe is unsupported on any side, and balances tottering only upon his own personal effort to maintain something in a position in which it does not belong. It is small wonder that he has to call out to philanthropic newspapers to rush to his assistance. But they will do nothing for him, for when they stop to think they will see the futility of spending their lives propping him up in his unstable equilibrium.

The Fundamental Mistake

There is not a talent that should not be developed to the full. But the fundamental mistake of the small artist lies in his supposing that because he has such a talent he must forthwith make a profession of it. The real artist cannot keep out of his profession; the minor artist never really gets into his.

Nor does the solution of the matter lie

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in that old-fashioned and exasperating advice, which counsels the would-be artist to take his "pleasure in his art" as an amateur and stick to some non-artistic trade or profession—as if art were a wholly selfish and inconsequential thing, like eating candy.

There are many persons whose genuine interest or aspiration in art outruns their talent. Where the minor artist is not merely a petty tradesman it is from such persons that his ranks are recruited. The world gives immediate prizes for the successful exhibition of talent; it gives less immediate, though more substantial, prizes for the intelligent application of artistic interest and aspiration. This is probably why the balance too easily inclines to the over-hasty adoption of the talent as a profession.

Apparently it does not often occur to the person in danger of becoming a minor artist that his art-sense, his devotion to the cause of art, may be a much greater and more valuable thing to him, and especially to those about him, than any attempted exhibition of his talent itself could ever be. He does not see that instead of becoming a rolling artistic stone gathering no moss he might, while remaining in any non-artistic profession, become the substantial cornerstone, in his own community, in the upbuilding of an artistic life and environment that would bring joy to thousands and place him in a position of artistic leadership which he could never have gained in an artistic profession.

Art-Sense Apart from Talent

This art-sense has now become so strong a thing in America that it demands recognition as something quite apart from artistic talent. It used to be the custom to disgust the aspiring young artist by saying to him, "Perhaps it is not intended that you should be an artist—perhaps you are to belong among the appreciators of art." To say that is to take the steam out of a thing which is essentially dynamic. In one who truly possesses it, even in a slight degree, the art-sense is something that will not lie still. It gives one no rest until something is done about it. It is nothing if not dynamic.

If the national talent is to be conserved and cultivated, no less is this restless and

outreaching art-sense, in its own right, as well. Rightly directed it is a force which can accomplish a national task most necessary of accomplishment at the present time—organization and effort to bring the highest in music broadly to the people of American communities. Rightly directed it makes artistic citizens. Wrongly directed it makes minor artists.

At present we have in America artists and citizens; but we have very few *artistic citizens*. They can be made out of the same stuff that goes to the making of the minor artist. His art-sense, intelligently used for his fellow men, and backed by his power as a citizen, can make of him a benefactor of the race, instead of a drowning man crying for help. And he will have an honest joy of art which will remain unknown to him so long as he is content to play the wretched rôle of minor artist.

It is time for the construction of a new practical ideal of life and citizenship for those whose art-sense is greater than their talent. He who makes such an ideal and is loyal to it will find himself not *needing*, but *Needed*.

Irving Place Theater to Have First Sunday Concerts

The first of the Sunday afternoon concerts for this season in New York will be the newly organized popular concerts at the Irving Place Theater, Dr. M. Baumfeld, director. These concerts will be given under the direction of the Annie Friedberg and will be made specially attractive through their unique programs.

They will be made popular in their low rate of admission but of the highest musical standard. Music of all nations will be the special feature. The first of these concerts will take place on October 6 and the program will be composed of German and Austrian music.

The artists will comprise the soprano, Mme. Sophie Traubman, formerly of the Metropolitan Opera Company; Mimi Rogenhofer, Austrian pianist; Edmund Jahn, basso; the Vienna Quartet; L. Schoenberger and O. Johansson, violinists; O. Krist, cellist; A. Fink, pianist; and Hermann Spielter, at the piano.

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By IVAN NARODNY

FINNISH piano music is in some respects even more original and interesting than the vocal and orchestral compositions of the same nation. In style and harmony this piano music occupies a place between Brahms and modern Russian composers, but melodically and thematically it stands absolutely on its own foundation. Neither Scandinavian nor Russian influence is shown in these respects. Frequently a listener seems to catch chords, which remind him of early Grecian and Tartar themes or dance music, but then again everything sounds individual, the whole having a strong national stamp.

Modern Finnish vocal compositions might be classified as an outgrowth of the folksongs, but it is not so easy to analyze the abstract music of such a modern instrument as the piano. The tunes of the ancient harp, on which, according to Finnish mythology, Vainemoinen, the god of music, used to play when he descended to earth, have no relation to the piano, which was adopted in Finland less than half a century ago. Yet one will find that the character of Finnish piano compositions suggests that the nation must have possessed this music for centuries. There is much of northern ruggedness and poetic charm in modern Finnish compositions that is hardly found elsewhere. These works are probably not so rapturous or stately as the German, so brilliant as the Italian and French, nor so gripping as the Rus-

sian, but they are truly stirring and invigorating like the wind on a sunny Winter's day.

Melartin at the Head

At the head of Finnish piano composers stands undoubtedly Erkki Melartin, the youngest of the country's musical geniuses, although Jean Sibelius, Oskar Merikanto, Armas Jaernefelt, Karl Flodin and Selim Palmgren have produced works of great power and charm. Though Melartin has composed many beautiful songs and orchestra pieces, yet in those fields he is less important than in his wonderful piano works, in which he is called a "Brahms of the North." A man of exceedingly modest nature and hardly over forty, he has lived a retired life in Helsingfors, devoting his whole time to composition. As I know little of his personality and private life I will speak only of his creations. They are truly unique.

Of Melartin's early works, very fascinating are his Legend 1, Op. 6; Legend 2, Op. 12, and "Night," Op. 2, published by Fazer in Helsingfors. As in Brahms, so in Melartin, the listener finds a masterful poet of nature. The murmur of the river, the song of the lark or nightingale, the roaring or whispering of the wind produce their due emotions in his Legends, and in "Night," but his Idyll, Op. 27, is a tone picture of nature the like of which has never been drawn by any one else.

Another of the most fascinating pieces by Melartin is "Lastuja III," Op. 34. It is less vivid than the Idyll but has a more original theme and style—something that reminds one distinctly of the Finnish architecture. It has suggestions of northern gloom and weirdness and also has the northern vigor and poetry. It visualizes rural Finland, its rocky landscapes and frozen lakes. The Ballade, No. 4, Op. 27, adds a mystic element and a note of sweet longing after something beyond this material world. Of Melartin's other works there might be mentioned Menuet in F, "Mondschein" Ballet, Variations und Fugue, "Schmetterlingswalzer" and a number of others.

Palmgren Distinctly Original

Next to Melartin, Selim Palmgren deserves special attention as a distinctly original Finnish piano composer. He is in some ways more lyrical than Melartin, but he lacks in the nationalistic power of his contemporary. He has more of the west-

European style, especially of the early works of Richard Strauss, in his compositions, although he strives to stand on his own feet. His best pieces are Fantasia, Op. 6, Suite, Op. 3, and Intermezzo.

The list of Oskar Merikanto's piano works is as long as that of his charming songs. He is in style and melody the real lyricist of Finland. There is so much that is fascinatingly sweet in his works that it is easy to explain his large popularity among his countrymen. No other Finnish composer stands so close to the people as Merikanto. There is a strong element of the folksong in his creations, which he has mixed with the peculiar loftiness of his own imagination and with Oriental romanticism. He relies especially upon the beauty of the melody and a pleasing harmony. His masterpieces are Valse Lente, "Mustalainen," "Kultani kukkuu," "Fennia Rediviva," "Tuulan tei" and Tva Impromptus.

It is hard to classify Jean Sibelius, best known of Finnish composers. The originality and power of his orchestral works have made him one of the world's foremost composers of to-day. His songs are just as great as his symphonies, but it seems that he has not paid much attention specifically to piano composition. It is true that his "Pelléas et Mélisande," "Finlandia" and other orchestral works are written also for piano and stand as classics of the country, but those are all works that are meant for the orchestra. One of his masterpieces for piano is the Sonata, Op. 12, a majestic and solemn work, unrivaled in style and melody. Very beautiful are his Idyll, No. 6, Op. 24; Barcarolla, Op. 38, and Concerto in D Flat, Op. 47, for violin and piano.

Karl Flodin's Works

Besides these four of the most widely known Finnish composers, Karl Flodin may be mentioned. His "Gavotte de Mona Lisa" and "Suite Mignonne" are very charming pieces, with novel themes and melodies. Like his contemporaries he is nationalistic in spirit and indifferent to foreign influences. In some respects he seems less naturalistic, less northern, than Melartin, but otherwise he is just as sincere and a true artist of his country.

Taken all together, one will find in Finnish piano music a new source of beauty. It has earned a place of its own. To imagine that Scandinavia has been the mother of Finnish composition or that it is related to the Russian is a mistake in conception that I find widespread in this country. German music of the early part of the last century had the most influence upon the first efforts of the Finns, but, with the advent of Sibelius, that was all wiped out and the new school of composers stands absolutely on the foundation that was laid by the nationalistic movement in literature and art generally. Neither Grieg nor Brahms found followers among the Finns, as much as they were worshipped by them.

MYSTERY OF THE GENIUS OF ERICH KORNGOLD

[Ernest Newman in The London Nation]

CAN the scientists give any explanation of this phenomenon? I take it that no one will seek to account for it by direct hereditary transmission. Too many of the great composers have come from parents of little or no musical gifts for us to need to posit even latent musical genius anywhere in Korngold's ancestry. The truth probably is that musical or any other genius is simply a particular direction given, by the presence of some tiny factor, to a brain of unusual energy and scope. That is to say, a brain like Korngold's represents no flowering of long dormant musical faculties in his ancestors, but merely a flowering and concentration of general nervous and intellectual aptitudes, that, by something we can only call chance, happen to have taken a musical rather than any other direction.

But how are we to account for the stage at which Korngold commences his thinking, except on the supposition that the general mental acquirements of one generation are stored and may be available for drawing upon by the next? To put it concretely: Mozart and Korngold are two geniuses that begin to write music in their

earliest childhood. Why does Mozart spontaneously lisp music in the simple idiom of his own day, while Korngold lisps in the complex idiom of his? It may be replied that the difference is due to Korngold having been brought up on a more advanced kind of music than Mozart. That, however, is no explanation. If the child's brain at birth is not—to put it crudely—the product of something that is in the air of the time, and therefore a more complex thing in a complex epoch than it is in a simple epoch; if the complex brain is only a lucky throw of Nature's, why could she not throw a Korngold in the seventeenth or the eighteenth century? Korngold can hardly have derived his harmonic system from the study of other composers, for in what composer's work could he have found it? It is the spontaneous product of a most subtly organized brain, that at the first span embraces practically all we know and feel to-day in the way of harmonic relation. If that brain is simply one of Nature's fortunate flings out of many millions, why could she not have had similar luck as easily in 1697 as in 1897?

D'Albert's new opera, "Love's Chains" ("Liebesketten") will have premieres at the Dresden and Vienna Opera houses simultaneously on October 15.

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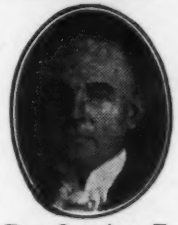
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COMPOSER VAN DEN BURG, OF THE NETHERLANDS, BECOMES AMERICAN

A Writer for Nearly All Instruments and in Nearly All Musical Forms—A Taste of His Quality—Nobility and Humanity of His Art—To Continue Creative Work Here as Well as Teach at Von Ende School—His Love for Architecture

It is not so infrequent an event nowadays as it used to be, but it is always a pleasing tribute to the country when a European musician of distinction takes up his "household goods" and makes his *domicilium* in America.

A recent addition to those who have decided in favor of America as a home is one of the most individual musicians which the sturdy little Kingdom of the Netherlands has produced. He is Hans van den Burg, who has come to live in New York, where his time will be divided between his work on the faculty of the Von Ende Music School, where he will teach piano and composition, and his own creative work.

Artists are frequently reported to be averse to interviews. It is at any rate said that they are. In Mr. van den Burg's case it is a fact that may readily be corroborated after a few moments' conversation with him. Director Von Ende made several valiant attempts to induce him to talk to different newspapermen this Fall, but it was only after much persuasion and an assurance that nothing terrible was to take place that a MUSICAL AMERICA representative was ushered into the composer's presence last Tuesday morning, as he sat at his piano in his studio at the Von Ende institution.

"Ich versichere Sie dass es das erste Mal ist dass ich von mir selbst spreche (I assure you that this is the first time that I speak about myself)," said the

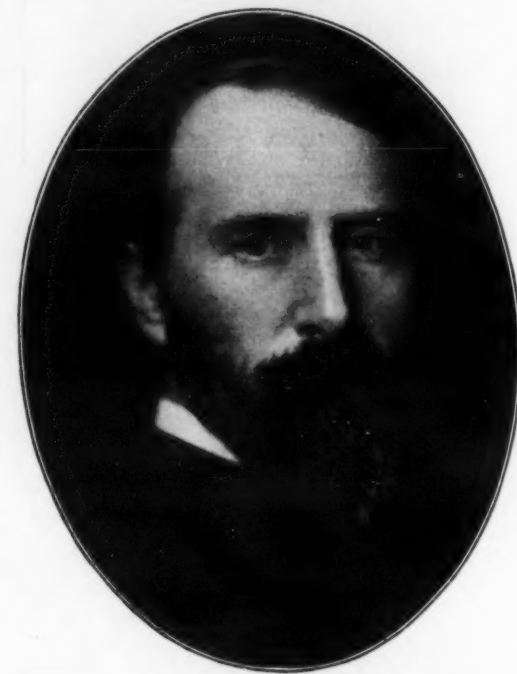
composer, "and I don't know just what will be of interest. I find little in what I have done that warrants my telling about it." But with urging Mr. Van den Burg continued: "America is inspiring to me; that I must tell you first. In the short time I have been here, I find everything so congenial, so pleasant and people I meet are so affable. The atmosphere is wonderful to me—and so quiet." At this both Mr. Von Ende and the writer were a bit startled; the speaker stopped and from the expression on his face it was seen that this was no sarcastic remark, but one that was meant with much earnestness. "Yes," he said, "I find it quiet. I have come from London, where I lived for three years, and New York is truly calm and quieting after the noises of the mammoth British city.

"Of my work, if I tell you that I have written for nearly all instruments and in all forms, you will know what I have done. A great amount of church music, motets and the like, a Violin Concerto, string quartets, a 'Poème' for Violin with Orchestra, songs, piano pieces, a Suite for string orchestra and several large symphonic poems for orchestra are my chief works. I work very hard—days at a time I spend getting a score into just the form I want it—and these works are the result. My orchestral 'Une Chanson du Matin' has recently been played at Contraxville in Southern France by a splendid orchestra under Bastide. I have the score here," and going to a portfolio on the piano he took out a score which on examination showed not only a technical skill such as few musicians in this country possess, but a wealth of ideas that fairly dazzle the listener.

"My plan in composing is to build great structures from the simplest material—immer polyphonisch (always polyphonic)—and it is in this way that I have worked in both my orchestral compositions and my smaller things. Here is a song for use in the Catholic Church, 'Adoro Te' for solo voice, orchestra and organ." Mr. van den Burg sat at the piano and played this; nothing finer could be conceived for the expression of the Passion of Our Lord—something akin to Wagner's "Parsifal," yet conceived quite differently—the intense suffering, its poignancy reflected in the music with wonderful, deeply-wrought feeling. It is all noble and of a finer grain than we in America get in our so-called "sacred" music. Counterpoint used to express musical inspiration, not to show dexterity in weaving themes, is this composer's motto. He feels the tremendous power of this song as he plays it, and plays like a man who has the vision of those who really have something to ex-

press in the art-world. It is not the performance of a virtuoso; it is masterly and remarkably human."

Saint-Saëns and the late Massenet were well known to Mr. Van den Burg, and for them he has unbounded admiration. Curiously enough he has few friends among



Hans van den Burg, Dutch Composer, Pianist and Teacher, Who Has Decided to Make His Home in New York

musicians, he says, for he has always associated for the most part with men in the other branches of art, painters, sculptors, architects, etc. He believes, and rightly, too, that one is broadened by association with kindred thinkers, while the constant living with men who do the same work as one's self tends to make one's ideas extremely narrow.

Two gifted pupils in composition of the Dutch composer's are the young Englishman, Felix White, who has been honored by having had several works produced by Sir Henry J. Wood in London and the Italian Maruzzi, who lives in Paris. Of their work Mr. Van den Burg speaks with keen interest and expects much from the future.

Finally, the composer is induced to "give an idea" of his "Une Chanson du Matin" on the piano. One can hardly blame a composer for being reluctant even to play a measure of an orchestral work on the

keyboard, for it loses so much, and yet the composer who has thematic material that can stand on its own feet without the use of continual crutches of color need not fear this ordeal. The work is truly epic in its chastened dignity, opening calmly and quietly in the woodwinds. A beautiful melody is sung by the violins and with gradual but constantly increasing ardor the entire orchestra rises to a stupendous climax, in which Earth as a unit lifts high its hands to the Heavens and sings a glorious psalm to the Almighty for his blessings. The composer does not play it through, for the score from which he is playing has been revised and is still in Holland. From what he does play one is impressed with its lofty beauty and musicianship.

"This Suite for strings I did when I was sixteen." The first movement "Dämmerung" is played, and one can hardly believe it possible that a mere youth commanded such mature musical ideas and wielded so closely knit a knowledge of instrumentation. It is so, however, and the other movements, Menuet, Gavotte, "Ave Maria" and Toccata are all interestingly scored.

There is an active brain at work in this composer, a mind that is alert to every modern need and demand, and that takes as great an interest in the architecture of the old Greeks and Romans as in the architectonics of Bach, and in the creations of moderns, such as Rodin and Stuch, as in the tone-poems of Richard Strauss and the endless fugues of the contrapuntal Reger. For Mr. Van den Burg tells with pride: "I once built a house myself, plans and all."

A. W. K.

Program for New York Début of Gottfried Galston

Gottfried Galston's piano program for his New York début, which will take place at Aeolian Hall November 2, has been announced as follows:

1. Bach—Two Chorals (arr. by Busoni); (a) E flat Major, (b) G Major; Sicilienne (arr. by Galston); Prelude and Fugue, D Major (arr. by Busoni).
2. Beethoven—Sonata, Op. 106 (für das Hammerclavier).
3. Chopin—Twelve Etudes: 1, Op. 25, No. 1, A flat Major; 2, Op. 25, No. 2, F Minor; 3, Op. 25, No. 3, F Major; 4, Op. 10, No. 2, A Minor; 5, Op. 25, No. 5, E Minor; 6, Op. 25, No. 6, G sharp Minor; 7, Op. 25, No. 7, C sharp Minor; 8, Op. 25, No. 8, D flat Major; 9, Op. 25, No. 9, G flat Major; 10, Op. 25, No. 10, B Minor; 11, Op. 25, No. 11, A Minor; 12, Op. 25, No. 12, C Minor.
4. Chopin—Berceuse. Polonaise, A flat Major.

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HOW TO BECOME A MUSIC CRITIC

Bernard Shaw States the Qualifications—Why Trained Musicians Often Fail—The Newspaper Necessity of Entertaining "Copy"—Possibility of Succeeding with a Maximum of Journalistic Cleverness and a Minimum of Musical Knowledge

BERNARD SHAW In The New Music Review

THERE are three main qualifications for a musical critic, besides the general qualification of good sense and knowledge of the world. He must have a cultivated taste for music, he must be a skilled writer, and he must be a practiced critic. Any of these three may be found without the others; but the complete combination is indispensable to good work.

Take up any of our musical papers and you will find plenty of articles written by men of unquestionable competence and even eminence as musicians. These gentlemen may write without charm because they have not served their apprenticeship to literature; but they can at all events express themselves at their comparative leisure as well as most journalists do in their feverish haste; and they can depend on the interest which can be commanded by any intelligent man who has ordinary powers

of expression, and who is dealing with a subject he understands.

Why, then, are they so utterly impossible as musical critics? Because they cannot criticize. They set to work like schoolmasters to prove that this is "right" and that "wrong"; they refer disputed points to school authorities who have no more authority in the republic of art than the head master of Eton has in the House of Commons; they jealously defend their pet compositions and composers against rival claims like ladies at a musical at-home; they show no sense of the difference between a professor teaching his class how to resolve the chord of the dominant seventh and that of a critic standing in the presence of the whole world and its art, and submitting his analysis of the work of an artist whose authority is at least equal to his own. A man may have counterpoint at his finger ends; but if, being no more than a second-rate music teacher, he petu-

lantly treats composers of European reputation as intrusive and ignorant pretenders who ought to be suppressed—a very different thing from genuine criticism, however unfavorable, of their works—he obviously puts himself out of the question as a member of the staff of any general newspaper or magazine. * * * But since, for the purposes of journalism, the literary qualification is the main one—since no editor who is supplied with entertaining "copy" ever asks whether it is criticism or gossip, or cares whether its technology is a bit sounder than the sham sailing directions given in Gulliver's ship, cases are not lacking of journalists taking the post of musical critic merely because it is the only opening that presents itself, and concealing their deficiencies by plenty of descriptive reporting and scraps of news about music and musicians. If such a critic has critical and musical faculty latent in him, he will learn his business after some years; but some writers of this sort have not the faculty and never learn.

It is worth remarking here—at least I cannot resist mentioning it—that the experienced editor has usually found the mere musician critic so useless on a paper, and the mere journalistic critic so sufficient for all purposes, that the critic whose articles are at all readable by people who only read to be amused, is usually suspected by his fellow journalists of being a musical impostor, a suspicion which reaches absolute certainty in the mind of his editor.

When my own articles on music first began to attract some attention, the cream of the joke was supposed by many persons to be the fact that I knew nothing whatever about music. Several times it happened to me to be introduced to admirers who, on discovering from my reply to the question, "What put it into your head to write about music?" that I did so because it happened to be the art I knew most about, have turned away cruelly disappointed and disillusioned by this prosaic explanation, which seemed to rob my exploits of all their merit. Even when the hypothesis of my total ignorance became untenable, I still used occasionally to encounter people who appealed to me to admit candidly that my knowledge of music did not extend to its technicalities. They missed, I imagine, the Mesopotamianism of the sort of musical writing which parades silly little musical parsing exercises to impress the laity exactly as the performances of the learned pig impress the rustics at a fair.

A critic who does not know his business has two advantages. First, if he writes for a daily paper he can evade the point, and yet make himself useful and interesting, by collecting the latest news about forthcoming events, and the most amusing scandal about the past ones. Second, his incompetence can be proved only by comparing his notice of a month ago with his notice of to-day, which nobody will take the trouble to do. Any man can write an imposing description of Madame Calvé, or of Slivinski; but if you turn back to his description of Miss Eames or of Sapellnikoff, you will find, if he is no critic, that the same description did duty for them also, just as it did duty, before he was born, for Catalani and Pasta, Cramer and Czerny. When he attempts to particularize the special qualities of the artists he criticizes, you will find him praising Sarasate and Paderewski for exactly those feats which their pupils, Miss Nettie Carpenter and Miss Szumowska, are able to copy to the life. Whether he is praising or blaming, he always dwells on some of the hundred points that all players and executants have in common, and misses the final ones that make all the difference between mediocrity and genius, and between one artist and another.

Jules Bourbon, the French bass-baritone, has been engaged by La Scala for its production of Laparra's "La Habañera."

Dukas's "Ariane et Barbe-bleue" had its first performance in South America in Buenos Ayres in July.

VON WARLICH IN LONDON

Busy with Recital Work in City Which First Recognized His Talents

Reinhold Von Warlich, the baritone, who is to be heard in America again this season in recital and concert, is at present busy with recital work in London.

It was London which first recognized Von Warlich's talents as an interpreter of *lieder*. The young baritone, in his first invasion of the English capital, had the courage of his convictions when he practically revolutionized the art of program-making as far as *lieder* singing was concerned. It was his idea that such a program ought to present a mood picture just as each song sought to paint a single emotion and by a careful arrangement of numbers Von Warlich presented a series of recitals which, while they contained little that was startling in the way of novelties, aroused great interest because of the unity of arrangement and new relationship of songs and composers.

In his recent appearances in London Von Warlich has been hailed as an even greater artist than before his visit to America. He will arrive in America the latter part of October and will remain the entire season. His present concert plans will be much more ambitious than in any previous season.

Altona, Hamburg's sister city, has decided to have a Municipal Opera of its own.

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The book is valuable as a reference source. It contains a well-selected list of musical terms. All the major scales are given in tabular form. The three forms of the minor scale are similarly presented, and the book, in conclusion, presents a number of test papers actually set in schools, colleges, and universities, indicating to what extent musical theory is required in institutions of higher learning as preparatory knowledge.

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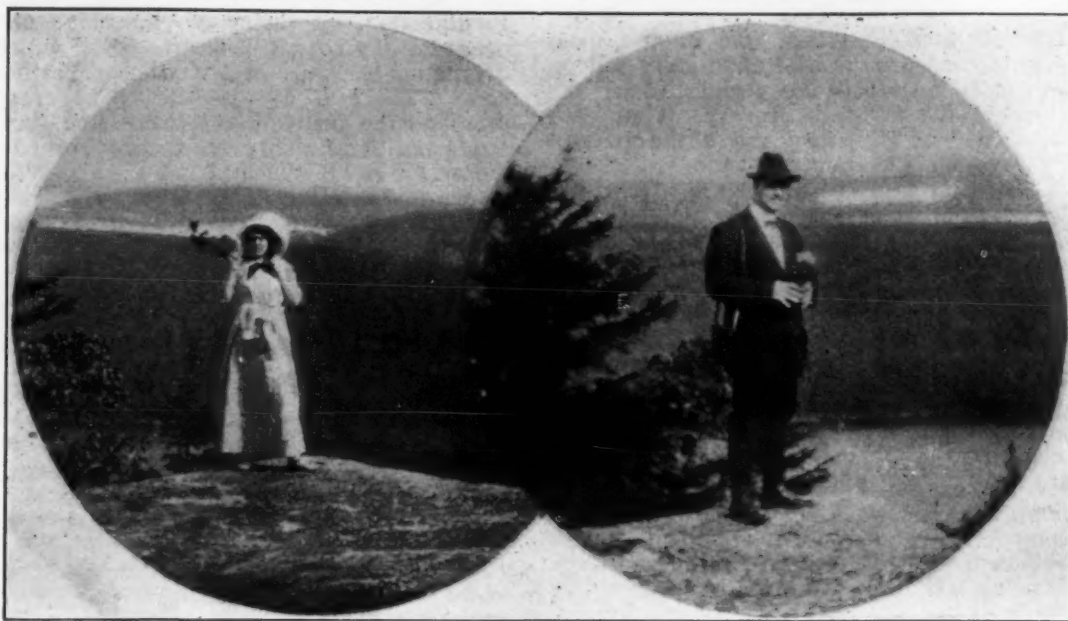
As soon as Marie Rappold, of the Metropolitan Opera Company, returns from her trip to Italy she will go to Maine to sing at the music festivals in Bangor and Portland. Then, she will make three appearances with the Boston Symphony Orchestra, two in Boston and one in Providence, and in that same week will give a recital in Fall River, Mass. From New England Mme. Rappold will be obliged to make a quick trip to Minneapolis, where she is booked to appear as soloist at the opening concert of the tenth season of the Minneapolis Symphony Orchestra. At this concert Mme. Rappold will sing the *Agathe* aria from "Der Freischütz" and "Ave Maria" from Bruch's "Cross of Fire." Six more October concerts and recitals follow in Chicago, Elgin, Ill., Kansas City, Mo., and Nashville, Tenn. November dates in the West are closed for the first half of the month in Chicago, Milwaukee and then back East, in Utica, N. Y.

From the middle of November until January 1 Mme. Rappold will be engaged at the Metropolitan Opera House. Beginning January 5, she is booked for a tour with the New York Philharmonic Society. On February 9 she sings in Washington, D. C., and within six days after has six recitals in the South. February 16 the prima donna has a second tour with the New York Philharmonic Society, visiting other cities, and after that begins an extended tour of the Pacific Coast and Canada.

In one of her recent letters from Venice Mme. Rappold wrote that she had added many new and beautiful songs to her programs. She is determined to encourage American composers and has accepted a dozen or more songs, among them works by Charles Wakefield Cadman, Courtland Palmer, Oley Speaks, Frank La Forge, Lola Carrier Worrell and Bruno Huhn. Cadman dedicated his song "Call Me No More" to Mme. Rappold and she will include this in one of her song groups.

Klindworth-Scharwenka Conservatory's
Annual Report

BERLIN, Sept. 14.—The Klindworth-Scharwenka Conservatory's prospectus and yearly report, just issued, deals first with the Conservatory building, affording the reader a glimpse into the various studios, reception rooms and offices of the institution, some forty in all, together with its accessory concert halls, the Klindworth-Scharwenka and Blüthner Halls. The aim and scope of the school is presented in a concise manner, followed by a list of the teachers for each of the separate branches. Forty-eight pupils' perform-

LOOKING THROUGH FIELD GLASSES AT CLAUDE
CUNNINGHAM AND MME. RIDER-KELSEY

Corinne Rider-Kelsey, the Soprano, and Claude Cunningham, the Baritone, Photographed During a Mountain Climbing Trip, Black Cap Mountain, Maine

CLAUDE CUNNINGHAM, the noted baritone, and Mme. Corinne Rider-Kelsey, the popular soprano, are actively engaged in preparation for their forthcoming joint recital tour as well as for their individual appearances in oratorio and concert. The artists spent the Summer at East Eddington, Me., where Mrs. Cuning-

ham and Mme. Kelsey are the joint owners of a farm. The Cunninghams and Mme. Rider-Kelsey took advantage of the opportunity for enjoying the splendid views to be obtained from the Maine hills, and it was upon such a pedestrian expedition that the singers were "snapped" by the camera during the ascent of Black Cap Mountain.

ances, with and without orchestra, were given in the year 1911-12, including a festival concert in celebration of Kaiser Wilhelm's birthday. The number of these concerts and the tasks imposed upon the conservatory orchestra and its young soloists testify to the high artistic ideals and pedagogic efficiency of director and faculty. The faculty embraces seventy-eight members and the attendance reached the imposing number of 803 students (including the branch establishment). Of the Teachers' Seminary candidates, only five passed the examination. At the conclusion of every school year two prize contests are given by the conservatory. The winning pupils are awarded a Blüthner grand piano and a Robert Beyer concert violin.

H. E.

Helsingfors Under Spell of Modern
Music

BERLIN, Sept. 14.—The quaint town of Helsingfors is truly "hitching its wagon to a star" this Winter. Besides engaging

such artists as Aekté, Carreño, Egenieff, Siloti, Schnabel, Kathleen Parlow, etc., the Philharmonic Orchestra of that city has compiled a program which surpasses the wildest ideas of the most erratic modernist. The partial list is as follows: Farnheim, First Symphony in E Minor; Melartin, Fourth Symphony, C Minor; Mahler, Fourth Symphony, G Major; Scriabine, Third Symphony, C Minor; Strauss, "Domestica," "Zarathustra" and "Don Quixote"; Bruckner, Eighth Symphony; Boche, "Taormina"; Elgar, "Cockaigne"; Hugo Wolf, "Italian Serenade"; Glazounow, Violin Concerto and "Sea" Symphony; Palmgreen, "The Seasons"; Debussy, "Rondes de Printemps"; Dukas, "Le Peri"; Saint-Saëns, "Cello Concerto and Piano Concerto in C Minor"; Ravel, "Ma Mère l'Oye" and Spanish Rhapsody; Conus, "Der Wald Rausch"; Jaernefelt, "Korsholm"; Liadow, "Kikimora"; Roger-Ducasse, Sarabande, for orchestra with chorus; Sibelius, "Finland," "Ein Sage," "Pan and Echo," and Symphonies in C Major and D Major.

H. E.

JOHN PHILIP SOUSA AS
GRAND OPERA COMPOSER

Bandmaster Says He May Write One
After His Next Light Opera Is Pro-
duced—Dolly Madison as Pos-
sible Heroine

"Have you ever thought of composing a grand opera?" was a question put to John Philip Sousa by a reporter for the *Pittsburgh Sun* during a recent visit of the bandmaster to Pittsburgh.

The composer of a score of light operas and a hundred marches nodded.

"Yes," he said, "I have given some thought to a work of that kind. Perhaps I shall try my hand at it some day. At present I am awaiting the production of my latest opera, 'The Glass Blowers,' which will probably be put on in New York some time in December. After the work connected with its production is over I shall be ready for a new task. I may then begin on an American grand opera.

"I have been unable to see the American Indian in grand opera. The colonial and revolutionary periods of our history do not appeal to me as good subjects. But there is one period in American history which, to my mind, is best fitted to furnish the background for a truly American opera. It is the time of Dolly Madison, of Burr and of Hamilton. At this epoch our country was growing out of its rugged beginnings and assuming some of the diplomatic and social graces of older nations. With dainty Dolly Madison as the principal figure in the libretto, and Burr, Hamilton and President Madison as subordinate characters, much could be done. If I find such a libretto, I shall undoubtedly go to work on it. I may even write my own book, although I prefer using the libretto of another if it meets the requirements."

Bispham Compelled to Decline Teach-
ing Engagements

David Bispham, the noted baritone, will be unable to accept the various applications for his time by those who wish to study with him this season in the interpretation of operatic rôles and classic songs; and he has been obliged to be relieved of his promise to certain friends to give lecture-lessons when in New York. Mr. Bispham's time is more fully occupied in public than ever before. His concert tour, under Frederick Shipman's management, will allow him to be but seldom in New York except for special engagements. His tour is being booked to continue for forty weeks, or until next June, and extending again to the Northwest and down the Pacific Coast.

Marguerite Sylva recently scored a success as *Carmen* at Vichy.

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Massenet's "Werther," with Giuseppe Anselmi in the name part, has been one of the outstanding successes of the season in Buenos Ayres.

Dr. Hans Richter closed his career as a conductor at this Summer's Bayreuth Festival.

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DAY OF LIGHT OPERA IN ROME

**Darclée's "Capriccio Antico" Highly Popular—One Among Many—
Riot with Drawn Knives Ends Contest of Rival Neapolitan Bands—**

Bureau of Musical America,
6 Via Monte Savello,
Piazza Montanara,
Rome, September 10, 1912.

THE fascination of light opera draws many people every evening to the Apollo and the Nazionale theaters. At the Apollo, Signorina Niklos, of the Magnani Company, has pleased as the English flower girl, *Lilian*, in Leoncavallo's "Reginetta delle rose." At the Nazionale the most applauded singer is Ilia Di Marzo, of the Lauri-Ronzi Company, who appears in the "Principessa dei dollari." But in the realm of light opera the greatest achievement has been the production at the Nazionale of the "Capriccio Antico" of Ivan Hartulsky Darclée. This operetta has already been presented in Milan and Genoa, but is absolutely new to Rome.

The libretto done by Zangarini is taken

from Matteo Bandello, one of the most popular and prolific of Italian story tellers, who has described the social life of the close of the fifteenth century. The "protagonista" of the story and of the operetta is a young Piedmontese widow of Moncalieri, near Turin, *Monna Zilia*. According to the peculiar custom of the time she has to give a kiss of welcome to every knight who is a guest in her castle. She refuses this privilege to a gallant cavalier, *Filiberto da Virle*, who is in love with her. He induces a friend, *Giovanni da Spoleto*, to negotiate with the widow for him. The friend does so and *Monna Zilia* gives the kiss on condition that *Filiberto* obey her orders, which are that he shall remain silent for three years as proof of his love. He agrees, but his silence provokes *Spoleto*, who has no knowledge of the cruel compact. The two friends then go to France and fight in the wars for King Charles VII, who is naturally surprised at the rigorous silence of the Italian knight. The King resolves to make the man talk and offers a prize to the scientific men of the country if they can solve the problem. *Monna Zilia*, hearing of this, comes to the court of the French King and declares that she can win the prize. She is allowed fifteen days to doctor her patient with special medicine, but *Filiberto*, to her surprise, refuses to talk, first, because he has begun to detest the cruel widow, and, in the second place, because he has become enamored of *Isabella*, daughter of the Court-Treasurer. *Isabella* makes the Italian knight talk, wins the prize, marries the man and *Monna Zilia* is hunted home to Italy. She was of course really in love with the knight but wanted him to speak to no other woman; hence her strange caprice.

Around this ultra-romantic subject young Maestro Darclée has written simple and effective music which shows in parts original inspiration, but reminded some critics of Mario Costa's "Capitan Fracassa." The Romans liked it and applauded especially the comic duet between *Spoleto* and the landlady of an inn, the romanza of *Filiberto* and the love duet in the second act between *Filiberto* and *Monna Zilia*. The best of the interpreters was Yanyna de Nardis, who has a good voice and a fine presence. The baritone, Palombi, is also worthy of notice. The orchestra, which lacked perfect fusion, is directed by Maestro Ronzi.

According to news just received in Rome we are soon to have a veritable shower of light operas. First, we are to expect Franz Lehar's "Il Tenente Gustavo" ("Lieutenant Gustave"), which Publisher Sonzogno has secured for Italy. Then come a dozen others. Little notice is taken here of the

news about the operetta of Princess Louisa of Saxony and her husband, Toselli.

The "Piedigrotta" of Naples

The annual festival of "Piedigrotta" brings a shower of quaint and characteristic folk songs and music from Naples. Piedigrotta is a shrine of the Madonna near Posillipo, that beautiful spot which overhangs the gulf or bay of old Parthenope. There is a fair held there every year and the festive Neapolitans sing their songs and drink their wine there. Some of these lays of Piedigrotta are also sung in Rome now by Elvira Donnarumma and her companions, and by Sylvia Coruzzolo and her comrades. The songs are always accompanied by more or less good music. The war has brought out a special one, "E garibaldine d'o mare" ("The Garibaldians of the Sea"), a name given by one of their officers to the Italian sailors who went to Tripoli. Others are "Woman's Heart," "Thou Art My Star," "Mamma Mia," which was sung by Caruso at New York at the soirée given in his honor; "Serenade to Naples," which has great success; "With the First Cold of Winter," a "Song of Sorrento," "When at Midnight," a delicious love ditty, and hundreds of other songs. These lays, ballads and canzone are not only set to excellent music by able composers, but the words are generally by men who are genuine folk poets. Among these latter the names of Ricci, Murolo, Bovio and Di Giacomo are worth mentioning. Among the writers of the music are De Curtis, Di Capua, Valente, Mario and a host of others who make the songs of their native city famous all over the world.

The Piedigrotta festivities at Naples consist of concerts, cavalcades and carnival junketing. There are also band contests, and during one of these a serious riot occurred. The bands of two districts of the city had long been in rivalry and challenged one another to a contest at a place called Grumo Nevano. One band ventured on classical ground and played a selection, or rather a fragment, from one of Beethoven's works. Beethoven, however, is not known and appreciated at Grumo Nevano, so the players were not applauded and there was no demand for an encore. Then the opposition instrumentalists struck up the "Racconto di Santuzza" from "Cavalleria Rusticana" and received round after

round of applause from the people. This angered the Beethoven artists, who rushed on the others with sticks and knives as well as with their instruments. The fight raged with fury until the carabinieri arrived and separated the combatants. All the drums, cornets, trumpets and the rest were smashed on both sides.

Revived Interest in "Oberon"

It is hoped and expected that the Costanzi directors will imitate those of the Scala of Milan in presenting next season, or later, the "Oberon" of von Weber. That splendid opera is to be heard for the first time in Italy at Milan, and if it be produced in Rome it is sure to command favor. Milan has certainly set a good example to other cities by entrusting the translation of "Oberon" to Antonio Lega and by preparing it from the editions published in Wiesbaden, Berlin, Dresden and Frankfurt.

On September 8 there was presented at the Giglio Theater of Lucca, in Tuscany, a new opera entitled "Santa Poesia," by Maestro Cortopassi, libretto by Forzano and Novelli. Maestro Puccini was present at the performance. The opera is framed on a love episode during the Milan revolution of 1848, known as the "five days of Milan." We have only brief information here about this new work of Cortopassi. It is stated that the music is generally modern as regards instrumentation, but the "canto" part is molded on the style of the old Italian school, with accompaniment of chimes and organ. The first act has a fine chorus of dressmakers (*sartine*), and a good love duet. In the second, the "Song of the Spy," sung by the baritone, Tadone, was encored, as also were Palestro's tenor "Romanza" and the love duet and the finale. The third act has an exquisite prelude and several airs and duets which called forth more applause. The opera is stamped as a success and Maestro Puccini complimented composer, artists and conductor. "Santa Poesia" has yet to receive the judgment of Milan and Rome.

WALTER LONERGAN.

Sam Franko will continue his concerts of ancient music in Berlin, beginning January 16. Mr. Franko's concerts of this nature have earned an especial place in the concert life of the German capital.



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Bureau of Musical America,
5 Villa Niel, Paris,
September 15, 1912.

MARY GARDEN has just scored a veritable triumph at the Opéra Comique in "Tosca." Her wonderful impersonation of *Floria Tosca* worked her audience up to real enthusiasm. She had no less than six curtain calls after one of the performances. Miss Garden is to give only a few performances of "Tosca," after which she will sing "La Traviata" and "Manon" at the Opéra Comique, making later on a few appearances at the Grand Opéra before her return to the United States. Much of her great success in "Tosca" is due to her teacher, Marquis A. de Trabadelo, the world famous preceptor of Sybil Sanderson, Emma Eames, Geraldine Farrar and many others. She coached with him all Summer at Saint Sebastian, where de Trabadelo goes every year.

Albert Carré, director of the Opéra Comique, who has so ably inaugurated his season with the performances of Miss Garden, will produce no less than eleven original French works during 1912-13. These are "La Danseuse de Pompei," by M. Nougues; "La Sorcière," by M. Erlanger; "Céleste Prudhomme," by M. Trépard; "Le Carrillonneur," by Xavier Leroux; "Les Quatre Journées," by Alfred Bruneau; "La Tisseuse d'Orties," by M. Doret; "Le Pays," by Guy Ropartz; "Marouf," by M. Henri Rabaud; "Il était une Bergère," by Marcel Lattès; "Messaouda," by M. Ratz. The foreign works received so far for production during the coming season are "Francesca da Rimini," by Franco Léoni;

"Pepita Jimenez," by Albeniz; "Resurrection," by Alfano; "Le Mois de Marie," by Giordano.

"La Sorcière," the new work by Camille Erlanger, will comprise five tableaux: View



Ada Androva, Who Has Attracted Attention in Paris as "Salomé" in Massenet's "Hérodiade"

of the Banks of the Tagus; The House of Zoraia; Patio; The Inquisition Tribunal; The Stake, which will be a striking final tableau.

M. Erlanger has signed a contract with Gabriele d'Annunzio to write an opera on his famous play, "La Gioconda."

Much interest was evinced this week in musical circles here by the return of Thuel Burnham, the pianist virtuoso, after a short but strenuous teaching season in Chicago. He could have beneficially prolonged his stay well into the Winter, but felt that his responsibility as a teacher commanded him to return.



Charles W. Clark, the American Baritone, on the "Olympic," Bound for Paris After His Summer in This Country

There is a movement on foot, the origin of which is due to the generosity of one of Burnham's admiring pupils, who is at the same time prominent in New York social circles, to found a series of "Thuel Burnham Scholarships." This is generally considered a most happy idea, as there are so many pupils of real talent who could not afford the traveling expenses—much less in some cases the tuition fees—to study under this noted exponent of the Lechetizky method.

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Mrs. Leonora Deitz Nelson, of Omaha, Neb., amateur pianist, is a guest of Mme. Regina de Sales, the prominent vocal instructor of Paris. Mrs. Nelson, who is a sister of Charles N. Deitz, of Omaha, is a foremost factor in the Tuesday Morning Musicales of that city. At a reception given by Mme. De Sales in her honor she sang with much feeling and good taste selections from Mendelssohn and Henselt.

Theodora Sturkow-Ryder, the well-known Chicago pianiste, played at a recent reception given for her by Charles W. Clark, the famous baritone, in his Paris studio. Mr. Clark delighted his audience with some songs in French, English and German, for, besides being a vocalist of rare talent, he is also a remarkable linguist. Among those present were J. C. Schaeffer, owner of the Chicago *Evening Post*, and Bennett Griffin, of Chicago.

Ada Androva, a pupil of Jean de Reské, has attracted much attention by her performances as *Salomé* in Massenet's "Hérodiade" at the Paris Gaieté Opera. She possesses a soprano of wide range and particular richness which she handles very intelligently. Miss Androva, before studying with de Reské, sang in America for two seasons as soloist with Sousa's band.
DANIEL LYNDY BLOUNT.

WILL C. MACFARLANE AS PORTLAND CITY ORGANIST

Leaves New York Church Positions to
Accept Post Made Possible by
Gift of Organ

Will C. Macfarlane, the New York organist, has been appointed to the newly created position of municipal organist of Portland, Me., with an annual salary of \$5,000. This position is made possible by the gift to the city of the Kotschmar Memorial Organ by C. H. K. Curtis. Mr. Macfarlane has secured a release from his contracts with St. Thomas' Church and Temple Emanuel-El and has signed with the city of Portland for a term of two years. During this period Mr. Macfarlane will not accept pupils nor will he be open for engagement as the organist of any church. He will, however, have more time to devote to composition.

Mr. Macfarlane thus becomes a pioneer in municipal music, and under the direction of the city's Music Commission he will aim to make Portland a great music center. The Commission's purpose is to place frequent opportunities to hear the organ within the means of every citizen, and at the same time to provide for the expense of maintenance. This project is intended as an inspirational example to other municipalities.

Massenet's Everlasting Monument

[H. T. Finck in New York Evening Post]

In Paris steps are being taken to erect a monument to his memory. But he has a *monumentum aere perennius* in his operas, particularly his "Jongleur de Notre Dame," which will grow more and more famous as time passes, like Bizet's "Carmen." And until a new Bizet is born in France others of Massenet's operas will live, because there is melody in them—genuine, original melody.

Marguerite Carré is studying the name part of "Louise" with the composer, Gustave Charpentier, and will sing it at the Opéra Comique, Paris, where it has been sung hitherto by Mary Garden and Minnie Fdina.

OUTDOOR SPORT AS RULING PASSION OF EDOUARD DETHIER



Edouard Dethier, the Violinist, as a Canoeist, During His Summer Sojourn at Lake Sunapee, N. H.

A series of photographs of Edouard Dethier, which were taken during the Summer, offers substantial proof of the violinist's fondness for out-of-door exercise. "Dethier in the Water," "Dethier on the Tennis Court," "Dethier Canoeing," are a few of the titles with which the collection of snapshots might be labeled, and half a dozen other sports, including fishing, gunning and rowing, are represented. The violinist, who is still at Lake Sunapee, N. H., where he spent the Summer, will return to his professional duties in New York early in October.

Young English Miner to Become a Dippel Tenor

LONDON, Sept. 23.—One of the brightest lights of Mr. Dippel's tenor forces in the Chicago Opera Company next year will be Morgan Kingston, a young Englishman, who, from the age of eleven till three years ago, worked as a miner in a Nottinghamshire colliery. At that time his voice attracted the attention of the manager of the colliery, who, through a friend, brought the young man to the notice of the Daniel Mayer agency. Last year Mr. Dippel and Mr. Campanini heard Kingston sing and were deeply impressed. They heard him again the next year, after he had undergone a course of tuition, and were even more enthusiastic, with the eventual result of an engagement. Kingston will appear with the Chicago company beginning October, 1913. He is to receive a generous salary, and his vocal training will continue until his American appearance.

Emmy Destinn will make her only Berlin appearance at a concert with the Philharmonic Orchestra, October 24.

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By GEORGE SHORTLAND KEMPTON

THE comprehensiveness and scope of the pianist's repertory is the capital stock which forms the backbone of his capacity and capability to interest his listeners, just as his technic is the bank account on which he draws for his needs in the actual physical compass of the works included therein. A thorough pianist must have a knowledge of the works of all schools, classic and modern. He cannot afford to limit himself to one set of authors or to the composers of one given era. The demands made on him by the versatility of taste of the modern audience require that he appeal not only to one set of listeners but to all. The judicious choice of such works of all schools, which suit his technic and temperament is a matter which requires serious forethought and careful judgment.

It is a fatal mistake, for instance, for the player to seek to include in his repertory works which are not his *métier* and which, at his best, he will interpret only in a mediocre manner. A given number of "stock pieces" must be at the disposal of the pianist as far as knowledge of them is concerned, but it does not follow, by any means, that everyone must be ready to play publicly every "stock piece" of each and every school. To keep abreast of the times and to increase one's repertory continually by the addition of the works of contemporaneous writers is but another way of saying that one must live in the present without, however, discarding the time-honored legacies of the past. Just what works to choose is a veritable *pons asinorum* when one reflects on the galaxy of modern works, which are, so to speak, on the market. The antecedent musical education, the absorption of the message contained in works already mastered form the basis of the intelligent censorship which should be exercised in the selection of the works above referred to.

It has come to my notice that certain students go in for ultra-modernism in the choice of their works. They become engrossed and saturated with the works of one certain school or even one special composer. I knew a deep student of Wagner who could find no beauty in the symphonies and other compositions of Beethoven, simply because of the one-sidedness of his knowledge. He naturally viewed every other author purely from the Wagnerian standpoint. The great Russian school of music which has so rapidly come into the foreground in the last decade furnishes material in abundance for the seeker of the new and the excellent. When one scrutinizes the works of such writers as Rachmaninoff, Liapounow, Liadov, Cui, Balakirew and many others a grand vista of repertorial possibilities presents itself and material is there in abundance.

Another important point in the selection of repertory is to take into consideration one's environment. Not every musical city has acquired the same status, and what would be within the range of understanding of one community would be over and beyond another. It is not to the point to play things too far over and above the audience's heads, but rather to educate them gradually to appreciation of more complex and intricate works. Of course this pertains to the player who is permanently fixed in a given community and not to the artists who must perform in all communities; the latter must have almost unlimited resource.

I played once as soloist in a small town in Germany. The local director of the orchestra chose as his opening number the "Wasserträger" Overture of Cherubini. This was far over the heads of the audience, and when the last note had been played a dead silence greeted the conductor's efforts and he retired in confusion. They had neither enjoyed nor understood the import of the work. To puzzle an audience is not the mission of the artist, but by discreet discernment of its possibilities for absorption to lead them gradually to higher appreciation. To present a too complex problem to one's listeners is like the question which Erasmus propounded to the philosophers of his day, "Can a chimera, booming about in a vacuum, feed on reflex ideas?"

To many the extreme novelty or ap-

parent novelty of compositions serves as a criterion of their choice, something which is so entirely different from that which has already been written which indulges in all sorts of vagaries in the realm of dissonances, peculiar modes and perplexing contrasts, seems to be accepted by them as the sole guide in their selection. But this process is exceedingly dangerous, as what astonishes and surprises may not have the inherent worth of something less extravagantly put together and which produces an effect more lasting than the temporarily sensational. One of the tests of musical compositions is their continuous and increasing attractive power, which, so to speak, grows on one gradually, as their depth and worth become more familiar. It is not the transient bauble of fleeting sensationalism that constitutes the standard of worth, but, rather, that which fastens itself permanently and becomes more beloved as it becomes better known.

Many of the grandest works, history will tell you, were received with cold apathy at the outset, only to be taken up gradually as the appreciation of them waxed warmer, and to be finally accepted as perpetual standards in the musical world. In the process of elimination a thorough analysis of works chosen or discarded, having in view the finding of the hidden message, if really there is one, is a simple method of forming one's judgment.

ERIE SEASON OPENING

Concert Course for the Year to Include
Christine Miller

ERIE, Pa., Sept. 23.—Mrs. Eva McCoy, whose subscription concerts last Spring brought some of the finest talent heard here in some time, is arranging a similar series for this season. While several artists are being considered as possibilities Christine Miller, the noted contralto, has been definitely re-engaged. Most of the Erie teachers have returned to their studios and the choir directors and singers are already active. The directors, Dr. Chas. Woolsey, of the Central Presbyterian Church; Harry Waithe, Manville, of the First Methodist; Mrs. Eva McCoy, of the Tenth Street M. E.; Peter Le Sueur, of St. Paul's; Mrs. Charles McKean, of Park Presbyterian; Gertrud Hefferan, of St. Patrick's; Bessie Weindorf, of St. Peter's Cathedral, and Morris G. Williams, of First Presbyterian, are all beginning the strenuous double work preceding the holidays, that of preparing the usual weekly program and rehearsing the Christmas music. Mr. Williams is also director of the Apollo Club. The first meeting of the season has been called for this week.

Ludwig Meyer, a student of the Vinant studio and the possessor of a fine baritone voice, will leave in October to fill a season's engagement with the Redpath Bureau.

Ruth Bowers, who has gained success as a concert violinist, has just completed a tour of seventy concerts under the Redpath management, and with the exception of a few weeks' work in New York she intends remaining in Erie until January 1. E. M.

Carl Busch Knighted by the King of Denmark

Carl Busch, the prominent composer and conductor of the Kansas City Symphony Orchestra, has recently been knighted by the King of Denmark. Mr. Busch has been devoting most of his Summer to a visit in Denmark, Norway and Sweden. He departed for the United States on September 22.

30,000 Applicants for 3,600 Caruso Seats in Berlin

BERLIN, Sept. 21.—The Berlin Opera management states that it has received 30,000 written applications for the 3,600 seats available for the Caruso appearances at the Royal Opera next month. The advance sale opened this week.

Fanciulli to Resume Teaching

Francesco Fanciulli, who for a number of years was the conductor of the United States Marine Band, the Seventy-first Regiment Band and other prominent organizations, has announced the opening of his vocal studios in New York.

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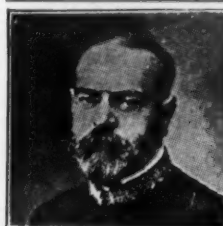
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EDWARD LANKOW'S PLANS

Operatic Basso Will Appear Frequently in Concert During the Season

Edward Lankow, the basso, who is to sing in the first performance of "The Magic Flute" at the Metropolitan Opera House, this season, and who has been engaged for other performances at this house, after completing a successful season in Boston last year, has returned from a Summer in Europe, during which he sang many times in concert in England, Norway and Sweden, and is now making arrangements for a concert tour which will precede his operatic engagements.

He will sing at a concert with Albert Spalding, the violinist, October 17, in Raleigh, N. C., and will give a recital in Orange, N. J., October 28.

Mrs. Hawksworth has engaged Mr.

Lankow through Theodore Bauer, the concert manager, for a series of concerts to be given at the Hotel Plaza this season. He has also been engaged for the Richmond, Va., Spring Festival.

Mr. Lankow will sing the part of Sarastro in "The Magic Flute." His debut before the New York public at the Metropolitan will be of interest, among other reasons because Mr. Lankow was born and passed the early part of his life in New York City.

Mr. Lankow will sing a number of performances at the Boston Opera House and has also been engaged for the Montreal Opera Company.

Dagmar Rubner's Summer Performances

Dagmar de C. Rubner scored a series of notable successes last Summer at Bar Harbor, Me., where she appeared at an important concert on August 24, playing a group of Rachmaninoff pieces with rare art. Later she played at another concert and had a like success. Her numbers on this occasion were a Brahms Intermezzo, Debussy's "Le Petit Berger" and "Clair de Lune," Rachmaninoff's "Moment Musical," No. 6, and as an extra Rimsky-Korsakow's "Pourquoi?" Miss Rubner's playing has those qualities which go to make an artist of high attainment, her well-rounded legato playing and her command of dynamics being particularly noteworthy. Her coming season's tour is being booked by her managers, Sutorius and Rapp, of New York.

Hattie Clapper Morris Studio Reopened

Hattie Clapper Morris, the New York vocal instructor, recently reopened her studio with a large class of pupils. Miss Morris is the teacher of Margaret Keyes, the popular contralto, and of Julia Strakosch, the soprano.

PROFESSIONAL CAREERS FOR SODER-HUECK PUPILS



Mme. Soder-Hueck, the New York Vocal Instructor and Coach, in Her Studios at the Metropolitan Opera House Building

MME. SODER-HUECK, the New York vocal instructor and coach, has reopened her studios in the Metropolitan Opera House Building with an unusually large class of pupils. Many of the students who have been under her training are now professionals, as it is her custom to place her singers as soon as she considers them ready. Mme. Soder-Hueck has gained effective results in training male voices, being especially successful in giving the tenors ringing upper tones. One of her tenor pupils, for whom a great future is predicted in opera, is Walter Hackman, of New York. A talented dramatic soprano is Josephine Shepard, who appeared frequently in concerts last year. Both of these singers will go on tour for the whole season.

Another pupil engaged is Randall Kirkbride, a baritone of fine quality and dramatic ability, who is singing on the road with "The Spring Maid." Bernice Whittier, another Soder-Hueck pupil, was offered a leading part with Julian Eltinge and also a rôle in "Madame Sherry," but she declined these offers, preferring to get a New York engagement, so as to enable her to continue her vocal studies.

Martha Kranich, the operatic soprano, is on a concert tour at present. Marie Ellerbrook, the contralto, is preparing her concert programs. Clarence Brandon, tenor, and Walter S. Wagstaff, baritone, both in the choir of the Church of St. Edward the Martyr, New York, have been re-engaged for another year. Gustave B. Brasch, basso, has been engaged for the Broadway Tabernacle Church, and he also has several concert engagements booked. Elsie B. Lovell is re-engaged as contralto of the Randall Memorial Church, Staten Island. Minna D. Kuehn, who has been giving lecture-recitals, is booked up to Christmas week. Eleanore Walsh, mezzo contralto, has just returned from Europe, where she filled several concert engagements and gave drawing-room recitals at London and Glasgow.

Mme. Soder-Hueck has signed contracts as the head of opera classes at the projected Garden City Conservatory of Music and Art.

'Cellist Van Vliet in Quincy (Ill.) Recital

QUINCY, ILL., Sept. 30.—The annual concert course given under the auspices of the Quincy College of Music opened on Friday evening with a concert by Cornelius Van Vliet, the Dutch 'cellist, who is soon to join the forces of the Minneapolis Orchestra as first solo 'cellist. Mr. Van Vliet was received with enthusiastic acclaim and the local critic devoted a full column of superlatives to his performance. The d'Albert Concerto and the two MacDowell numbers, "A Deserted Farm" and "To a Wild Rose," which were used as encores, were especially praised. Excellent accompaniments were supplied by William Spencer Johnson.

Felix Weingartner's new "Comic Overture" was played for the first time at a recent Cologne concert under Fritz Steinbach's baton.



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CONCORD, N. H.—Festival
CANOBIA LAKE PARK—Festival
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N. Y.—Columbia University Choral Society (2)
WORCESTER—Oratorio Society
BROOKLYN—Oratorio Society (2)
PITTSBURG—Mozart Club (2)
TROY—Choral Society
PATERSON—Orpheus Club
YONKERS—Choral Society
FITCHBURG—Festival
NEW YORK—Arion Society
NEW YORK—Rubenstein Club (2)
BUFFALO—Guido Chorus
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Milwaukee Free Press, Nov. 21, 1911—"La Vita Nuova" Horatio Connell handled the extensive baritone part with artistic finish and effect and was superb throughout.

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THIRD AMERICAN TOUR

NOISY APPROVAL FOR "I ZINGARI"

Leoncavallo and His New Opera High in the Favor of London—
Much Clearly Defined Melody in the Score—Three Arias That
Alone Attract the Multitude—Pélissier As a Humorist-Conductor

Bureau of Musical America,
London, 48 Cranbourn Street, W. C.,
September 21, 1912

IT is a long time since a new musical work has had such a tempestuously cordial welcome as Leoncavallo's "I Zingari" produced at the London Hippodrome on Monday, September 16. Its very cordiality was almost an embarrassment, for some of the audience tried to calm down the too exuberant applause, which often, moreover, came at inopportune moments. Signor Leoncavallo made his way to his place through the stalls in the Reinhardt manner, amid thunders of cheers and applause such as the greatest composers probably never heard.

The tale of "Zingari," which was not too clearly unfolded by the synopsis published on an illuminated screen, is of two lovers, Radu, a Hungarian prince, who, all for the sake of the lady, becomes a gypsy (to his ultimate undoing), and Tamar, a native gypsy, who after being rejected by the same lady, Fleana, eventually succeeds in capturing her. On discovering her faithlessness Radu sets fire to the hut into which the pair have escaped, they are burned to death and he, Radu, succumbs to the wrath of the gypsy band.

There is not much to be said about the music. It possesses plenty of clearly defined melody, and there is scarcely a phrase that is not well-written for the voice, an achievement upon which the composer is to be congratulated. The score is at times reminiscent of "I Pagliacci," particularly of certain passages occurring in the "Ballatella." Puccini is also reminiscently present, a few bars from "Recondita armonia," the tenor air in Cavaradossi's scene with the Sacristan, being reproduced in the tenor solo. The fairly effective climaxes also serve to remind us of music we have often heard before.

All London, however, will no doubt flock to the Hippodrome, if only to hear three songs—a baritone solo addressed to "Blue Eyes," a duet for tenor and soprano, and a baritone air, sung partly off and partly on stage. This was encored twice, and each time the singer had to go back to begin again—which was unintentionally funny.

The chief singers were Signorina Pavoni, Signor Cunego as the tenor husband and Signor Caronna as the baritone lover. They are all three competent, which is more than can be said of the chorus, which was a great disappointment, the voices being inferior and the singing rough.

Queen's Hall Orchestra's Concerts

The directors of the Queen's Hall Orchestra have just announced their annual series of eight symphony concerts to take place on certain Saturday afternoons during the next six months.

It has always been the leading idea of the directors to present to their subscribers and the general public music which has an accredited, rather than a mere experimental, value, and to secure the services of artists of the first rank. This season the list of executants is even more strongly attractive than in former years and contains the names of Pablo Casals, Marie Hall, Eugen d'Albert, Carreño, Kreisler, Carl Flesch, Lamond and Busoni. Four works will be given for the first time in this country, and some which have been successful at the Promenade Concerts this season will be repeated. But the element of novelty is not excessive. It is interesting to note that, on November 30, Mme. Carreño will play the Pianoforte Concerto, No. 2, in D Minor, by Edward MacDowell.

The presence of the Queen's Hall Orchestra with Mr. Pélissier of the Folies, as conductor, on Thursday last, naturally stimulated popular curiosity and a large audience assembled, no doubt wondering what was going to happen. It is impossible to say how far Mr. Pélissier was jesting and how far he was in earnest. I am not sure that it matters very much; what does matter is that the audience spent a very enjoyable afternoon.

The gem of the concert was a performance of the Pizzicato from Delibes's "Syl-

via." Mr. Pélissier's conducting sent everybody into fits of laughter, in which the orchestra joined, and yet his satire on some of the leading conductors was not overdone. His Symphonic Poem, "Siberia," for orchestra, three pianos (with six pianists) and organ is quite pleasant to hear, and there is no end of real musical humor in his musical picture of an International Peace Conference.

The use of several national anthems and some popular songs and their combinations is quite ingenious and legitimate, and the bits of recitative which follow on the entrance of each ambassador or delegate are good musical satire. Before the commencement of the concert Mr. Pélissier made a witty little speech, in the course of which he announced that the concert was given purely for his own enjoyment and that he did not care if his audience liked it or not. He also reminded them that the emergency exits could be used at any time during the concert. But, just in passing, is it not rather a pity to drag the Queen's Hall Orchestra into this sort of thing?

A Chamber Music Society With a Notable Record

The Classical Concert Society resumes its labors on October 16. A series of ten chamber concerts is announced to begin on that date and to continue weekly until December 18. The good work done by this society is, of course, well known to music-lovers, but it may not be generally remembered that to it belongs the honor of having, in 1905, performed, for the first time in this country, the whole of the sixteen String Quartets of Beethoven, and in 1906 the whole of the chamber music works of Brahms for the first time in this or any other country. This, with a grand total of 127 concerts to its credit, constitutes no mean record for a society not founded on a commercial basis. The list of artists, from Joachim to Casals, who have taken part in the society's concerts is indeed a proud thing to reflect upon. In the forthcoming season the prices have been considerably reduced, in order to make it possible for more people of moderate means to attend the concerts. Thus, for the series of ten concerts, the prices will be £3 and £1-15s, instead of £3-10s and £2-2s, as formerly, and for the half series in proportion. Among the artists engaged to appear during the Autumn are Pablo Casals, Fanny Davies, Gervase Elwes, Dr. Georg Henschel and the members of the Klinger Quartet and the London String Quartet.

So remarkably successful was the season of Yiddish drama recently given at the Empire Theater, Mile End, that the directors intend to introduce grand and light opera and even musical comedy in Yiddish to their patrons. A start will be made on Monday next with "The Jewess" to be followed by "Der Rastelbinder" and "Wiener Blut." Many members of the stock company that was at Hammerstein's Opera House have been secured and all productions will be under the direction of Simeon Tomers, whose fine work was so much admired at the Kingsway house.

An event of social and artistic interest will take place early in November when the Chaplin Trio (the Misses Nellie, Kate and Mabel Chaplin), assisted by Mrs. George Cornwallis-West, will give a concert of sixteenth and seventeenth century music, in aid of the Shakespeare Memorial Fund. Only instruments of the Elizabethan period will be used and Mrs. West will play upon a harpsichord.

Mario Sammarco, the distinguished baritone of the Chicago-Philadelphia Grand Opera Company, asks me to give the widest possible publicity to the fact that it was not he who brought an action in London against Oscar Hammerstein for breach of contract, as reported in the New York Sun on July 20 and 23, and to add that since his first appearance in London at the Royal Opera, Covent Garden, seven years ago, he has never sung at any other theater or under any other management over on this side.

Signor Sammarco, as I have frequently reported, appeared all last season at the Royal Opera, Covent Garden, with even more than his usual success, especially in "The Jewels of the Madonna," in which he made a veritable triumph.

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UNCLE SAM TO AID WASHINGTON MUSIC

Passage of Necessary Bill Expected—Heinrich Hammer
Heads Committee

WASHINGTON, D. C., Oct. 1.—The capital of the nation has been accused of not being a musical city; of lacking in musical patronage. Perhaps it does deserve some censure, for certainly it cannot boast of a permanent choral society, nor of a financially well established symphony orchestra, nor yet of a grand opera house. For lack of a suitable theater the city is denied even a season of grand opera by a visiting company.

Despite these facts there is much musical talent in Washington, with many serious students and many competent musicians. There are large numbers of instrumental and vocal clubs and societies whose aim is the uniting of talents for improvement and pleasure. Then what is the cause of the deficient patronage from a financial viewpoint?

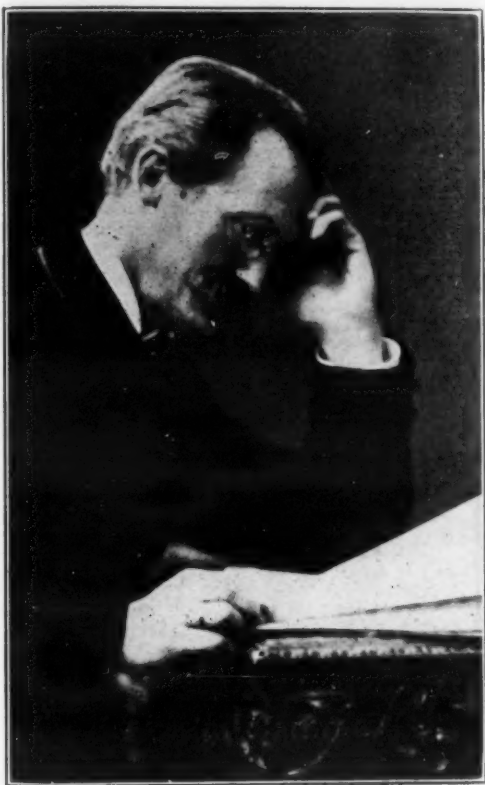
One cause must be looked for in the fact that many of the wealthy and official circles of Washington are not considered residents and have no local interests at heart. They have beautiful homes here, but their financial interests are elsewhere. It is not easy to induce such people to support art enterprises, when they are already assisting similar projects in their various home cities. It must be remembered that the nation's capital is made up of a large floating population that is here to-day and gone to-morrow, giving but little thought to the city which belongs to everyone, but is claimed by but few.

It appears then, that substantial support for musical enterprises must be looked for from the Government itself—from Congress, which is responsible for bringing here the greatest part of the visiting population that will not support the enterprises of the city.

There is a project on foot whereby the Capital City may receive this musical support from its governing body. This is in the form of a bill for the establishing in Washington of a Permanent International Exhibit. Such a project has been presented to Congress at various times in the past but the matter has recently taken a more serious aspect. Especially does this seem encouraging in the light of the appointment of Heinrich Hammer, choral and symphonic conductor and composer, as chairman of the music committee of the Permanent International Exhibit. He has selected, as his associates, Charles Tittman and Edwin M. Bouchard.

In an interview on this subject Mr. Hammer stated his pleasure and encouragement in the prospect of the passage of this bill before Congress to establish a Permanent International Exhibit. "This," said Mr. Hammer, "seems to me to present the only means of assuring the city a symphony orchestra and a choral society. With the Government as a guarantor, success will be definite. My plans of procedure are by no means formulated, but, depend upon it, there will be no cause to decry Washington as not being

a musical city. It will be my intention to give frequent, perhaps daily, concerts and it will be my effort to use local talent. There are plenty of musicians in this city to furnish artistic programs as soloists with orchestra and chorus for a long time to come. I want to give these artists a chance. Given the opportunity, Washing-



Heinrich Hammer, the Washington Symphony and Choral Conductor, Who Has Been Appointed Chairman of the Music Committee of the "Permanent International Exhibit" at the National Capital

ton can make a big musical showing and this is its opportunity." The city is interested in this project and the country is interested and there is every reason to believe the plan will soon be an accomplished fact. W. H.

Persian Cycle Quartet Going West

Bruno Huhn has arranged to present his Persian Cycle Quartet for a solid fortnight in the forepart of the season under bookings made by Loudon Charlton. The tour will begin October 28 and extend as far West as Columbia, Mo. The announcement made early in the Summer that this organization would extend its sphere of activity has met with widespread response. In addition to singing Mr. Huhn's song cycle, "The Divan," the work for which the quartet was originally formed, the four singers will offer various other cycles and a number of miscellaneous programs of solo and ensemble numbers.

Wilfried Klamroth Reopens Studio

Wilfried Klamroth, the New York teacher of singing, has returned to New York after a Summer at Edgartown, Mass., where he conducted a large vocal class. A number of prominent professional singers studied with Mr. Klamroth through the Summer and excellent results were achieved. He has already enrolled a large class for the Winter's work at his studio, No. 11½ West Thirty-seventh street.

SOME OPERATIC IMPRESARIOS OF THE SEVENTIES

By ROBERT GRAU

FORTY years ago the musical field in this country was in the control of a few men who came into their calling with experience and training such as is hardly necessary for those who operate to-day on the business side of opera and concert direction.

Max Maretzek was the earliest in the field, as far as I can now recall, and a fine figure of a precarious era was he. Where could we look for another such impresario in this age of great achievement? Maretzek was conductor, composer and impresario. His energy was something extraordinary and one can only conjecture as to what measure of financial reward would have been his had his activity begun a quarter of a century later. Despite all of the vicissitudes characterizing his stormy career Maretzek maintained a standard which would be envied by the men of this propitious period. They labor under advantages which make operatic direction more like a high grade social function than the life of constant turmoil which men of the Maretzek type had to endure. Yet Max was the greatest optimist I ever knew. He was really the Oscar Hammerstein of four decades ago.

Although Maretzek often failed to meet his obligations with artists, his reputation for business rectitude was of the best. If the immaculately equipped impresarios of 1912 could gaze on the spectacle of Max Maretzek conducting an opera while sheriffs were awaiting his exit from the orchestral pit they would bless the day when grand opera problems are solved through the public spirit of our great financial giants. It was this same Maretzek who deplored the fact that the destiny of his kind was either the county jail or the madhouse.

Old Time Rivals

After Maretzek came the Strakosch brothers. Of these there were three—Maurice, who was a noted pianist and who came to this country with the still greater Thalberg; Ferdinand, whose activity in America was limited, and Maximilian, the latter, however, like Maretzek, being known here as "Max," two men, who, by the way, were related and were often partners and quite as often bitter rivals. While Strakosch was presenting Nilsson, Cary, Campanini and Capoul at the Academy of Music, Maretzek, backed by Col. James Fisk, Jr., was presenting Pauline Lucca and Tamberlik at the Grand Opera House on Eighth avenue.

The career of Max Strakosch was the most prolonged and by far the most important of that of any impresario that history can recall. He was the first to bring to America a group of world-famous artists in one organization and to this day some of these ensembles have not been surpassed, if indeed they have been equaled.

It is not generally known that it was Maurice Strakosch who planned the Metropolitan Opera House, and had he lived he would have been the director. Maurice Strakosch married Amalia Patti, the youngest of the three sisters, and he also directed the tours of Adelina and Carlotta Patti in this country and abroad.

Associated with the Strakosch and Maretzek enterprises were three men whose names it is a pleasure to recall. These were Don Dergo De Vivo, Alfred Joel and Charles Levi, and these were real impresarios, every one of them. There are many still living who will verify the statement that such service as that rendered by these men is not to be had in this country to-day.

Welcoming the Press Agent

De Vivo was paid a salary of one thousand dollars a month for a period of nearly fifteen years and he earned every penny of it. He had the appearance of a "grand seigneur," while his enthusiasm, when describing the artistic qualities of the singers he was exploiting, was so contagious that he had *carte blanche* from the publishers of the most important New

York dailies to write his own advance notices.

It was once in my province to look over De Vivo's scrap book, the most amazing exhibition of the kind that I ever saw. These were not the days when editors sent out reporters to interview the singers. The greatest of them would get an interview upon arrival and after that it was up to the management.

De Vivo had one rival, but he came after De Vivo's working days had passed. This rival was no other than Col. J. H. Mapleson himself. Mapleson was a firm believer in publicity, and though he gave New York grand opera on an unprecedented scale of splendor, his methods were truly Barnumesque. Who that has gazed on the spectacle of the doughty colonel and his son, the resplendent "Chawles," in the Academy Foyer, will ever forget it?

It is true that we have made vast progress in every phase of operatic production, but who shall say that those dear old souls who were wont to take tremendous risks to "blaze the operatic trail" are not entitled to credit? At least they should not be forgotten.

Farewell Recital by Graduate of Jamestown Conservatory

JAMESTOWN, N. Y., Sept. 21.—Nelle Hartman appeared on September 17 in her farewell piano recital, marking her completion of the course of study at the Jamestown Conservatory of Music and her departure to take a position at the Roanoke Women's College, Roanoke, Va. At the conclusion of the program the director, Samuel Thorstenberg, presented to Miss Hartman the gold medal awarded for superior work. The young pianist displayed pianistic gifts above the ordinary in her program, which consisted of the following:

Scarlatti-Tausig, Sonata, G Minor; Mozart, Romanza, A Flat Major; Beethoven-Busoni, "Eccossaisen"; Chopin, Etudes op. 10, No. 5, op. 25, No. 9; Chaminade, Concertstück, Mr. Thorstenberg at the second piano; MacDowell, Revery and Improvisation in F Major; Saint Saens, Transcription, "Kermesse," ("Faust"); Strauss, "Traumerei"; Rubinstein, Staccato Etude; Liszt, Hungarian Fantasia, orchestra accompaniment, Miss Knowlton at the second piano.

Indianapolis Soprano in Dedication Recital

INDIANAPOLIS, IND., Sept. 25.—Mrs. George Raymond Eckert, the Indianapolis soprano, appeared on September 18 with Allen W. Bogen, organist, in a recital dedicating the rebuilt organ of the West Side Methodist Episcopal Church, La Fayette, Ind. Mrs. Eckert's artistic numbers included a group of "bird songs," consisting of the Dell' Acqua "Villanelle"; "When the Birds Go North Again," by Coombs; "The Song of a Bird," by Bial, and Abt's "Cuckoo Song." For an encore the singer offered "An Open Secret," by Woodman. The soprano also contributed a vocal program at a musicale given in Crawfordsville, Ind., assisted by George Raymond Eckert, accompanist. Particularly pleasing were the artist's delivery of "One Fine Day," from "Madama Butterfly," Bemberg's "Nymphs and Fauns" and "The Rosy Morn," by Landon Ronald.

Carmen Melis will sing at the Politeama, Genoa, before returning to Boston.



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CHICAGOANS HONOR OLD MUSIC MASTER

Dr. Kappes, Friend of Mendelssohn, Has an Eighty-ninth Birthday Party—Schumann-Heink to Open Season

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Sept. 30, 1912.

FEW indeed are the ties which bind this twentieth century epoch over to that golden age just passed, which saw the development of the symphony at the hands of Haydn, Mozart and Beethoven and was followed so closely by the popular supremacy of the young genius, Mendelssohn. On Thursday afternoon of last week a number of musical lights of the North Shore met to celebrate the passing of the eighty-ninth milestone of a fellow Evanstonian, Dr. Kappes, a music master of a type now nearly extinct. Dr. Kappes was a friend and associate of Mendelssohn and of all of the musicians of that day.

Among those who participated in this surprise party were Dean Peter Lutkin and Arne Oldberg of Northwestern University and Georgia Kober of the Sherwood Music School. A poem written for the occasion was set to music and sung lustily by all present and the festivities were quite dominated by the "Genii of Music." Miss Kober, who has for some time been spending an afternoon each week discussing music and the German language with the veteran pedagog, played Beethoven as it should be played—to repeat the words of Dean Lutkin. Others contributed to the informal evening and all joined in good wishes to Dr. Kappes for many happy returns of the day.

Mr. Collins Assists Schumann-Heink

At the opening concert of the Sunday series under the direction of Wight Neumann, Schumann-Heink will be assisted by Eduard Collins in two groups of piano solos. Mrs. Hoffman will be her accompanist, as before. On the program, as announced, will be a closing group of English songs which will include William Morse Rummel's "Twilight."

The following Sunday afternoon will bring Herbert Witherspoon in a song recital under the same auspices.

Reverting to the matter of opera which is engaging so much of the attention at the present moment, it seems that the people are even yet slow to realize that opera at \$5 a season is offered instead of at that much per night. Of course that is up in the clouds, where the ensemble is more likely to exist and the objectionable personalities are more nearly eradicated, but nevertheless a seat once a week at \$5 for the ten weeks is offered to the Chicago populace and they are being rapidly gobbled up. The difference is made up by imposing an extra premium on the boxes—where it ought to go.

As to the status of the subscription end it is officially announced that the total a few days ago was \$223,960, which sum is \$24,331 in excess of the amount subscribed at the opening of last season, and nearly two months yet to go, before November 26 brings the company to the Auditorium after its season in Philadelphia. Whether Titta Ruffo has bulged the advance sale or not can hardly be told, but it is certain that Chicago will have to thank Banker Stotes-

bury of Philadelphia for the privilege of listening to the much-heralded baritone. It is understood that Mr. Stotesbury gives his personal check to Sig. Ruffo for each Philadelphia appearance, which makes his season's price within the reach of the official exchequer—and Chicago shares in the benefits.

Sousa Comes to Auditorium

Although the Schumann-Heink concert on the 20th has been announced as the opening of the season there are those who will differ as to this, since Sousa and his band, assisted by Virginia Root and Nicolen Zedeler, are announced for an appearance at the Auditorium on Sunday afternoon, the 13th.

Chicago presented beautiful weather last Thursday for the concert of Frederick Stock and the Philharmonic Orchestra playing his own compositions—only the concert was given in Berlin. The next day Wilhelm Middleschulte gave an organ recital in a Berlin hall and on October 3 Hugo Kortschak will appear as soloist with the same orchestra. Perhaps there is a "Chicago Society of Berlin," but if not there should be.

The Apollo Club is still enrolling new members and announces vacancies in all sections, open to good singers on prompt application to Manager Kinsey at his office in Lyon & Healy's store. Seats are also selling for the opening extra performance of "Elijah" to be given in the Auditorium on November 3 with Clarence Whitehill in the title part.

After a serious illness Fred Pelham, of the Redpath Musical Bureau, is back on his feet and feels so nearly himself again that he hopes to be at his desk in the near future. Meanwhile the work of the bureau has taken on added impetus throughout the West and South. N. DE V.

Young Men's Orchestra Resumes Work

The Young Men's Symphony Orchestra, of New York, a philanthropic institution for the training of young musicians in orchestral playing, to which its founder, the late Alfred Seligman, bequeathed \$20,000, and his collection of violins and cellos, held a meeting of its board of directors September 25 and elected S. Mallet-Prevost president. Arnold Volpe will continue as musical director. Applicants for admission to the orchestra have been asked to present themselves for enrollment and examination on Sunday mornings, October 6 and October 13, from 10.30 to 12, at Terrace Garden, No. 155 East Fifty-eighth street. The secretary of the orchestra is Henry Walter, No. 100 Broadway.

Organist Baldwin Opens Recital Series

Samuel A. Baldwin, organist and head of the music department at the College of the City of New York, opened the Fall series of recitals on Wednesday afternoon, October 2, in the Great Hall of that institu-

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tion. His program contained the familiar Bach Air in D and Fugue in G Major à la Gigue, Maquaire's First Symphony, Op. 20; Henry M. Dunham's Passacaglia in G Minor, Op. 23; Bossi's "Hora Mystica, Op. 132, No. 4," Guilman's "Marche Funèbre et Chant Seraphique" and the E Flat Major Nocturne of Chopin.

QUESNEL RETURNS

Tenor Will Introduce Several Novelties in Recital Programs



Albert Quesnel, the Tenor, Photographed During His Stay in the Thousand Islands

Very much tanned after his cruise among the Thousand Islands, where he and his friends indulged in some fine bass fishing, Albert Quesnel, the tenor, returned to New York last week to prepare for the strenuous season booked for him by his managers, the Wolfsohn Bureau.

Mr. Quesnel will introduce several novelties in his recitals during the coming season, consisting of old French and Italian songs which he secured during his last visit in Europe.

The old Jesuit Church of Gesu in the rue de Sévres, Paris, has been transformed into a concert room for chamber music concerts.

A nephew of Anton Rubinstein is about to establish himself as a piano manufacturer in St. Petersburg.



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SOUSA IN CINCINNATI

Bandmaster Popular as Ever—Novelties for Conservatory String Orchestra

CINCINNATI, Sept. 28.—On Sunday afternoon and evening, in the Grand Opera House, John Philip Sousa and his famous band were heard by the usual crowd of Sousa admirers. Sousa had not been in Cincinnati for several years and therefore his coming was an event of importance to music-lovers. The usual Sousa program was given, with the well-known marches as encores, and the soloists were H. L. Clark, cornetist; Nicolen Zedeler, violinist, and Margaret Root, pianist.

Dr. Ernest Kunwald, the new conductor of the Symphony Orchestra, is expected to reach Cincinnati November 1.

A series of concerts will be given by the String Orchestra under the baton of Signor Tirindelli of the Cincinnati Conservatory Violin Department. Although this is essentially a students' orchestra the concerts attract sincere music-lovers of the city by reason of the fact that the programs always include novelties which the conductor spends much time in finding and preparing for these performances. Among the several interesting things announced for the present season is the Beethoven "Jena" Symphony. Another selection, admirably adapted to this orchestra, is the "Dance of the Angels," from Wolf-Ferrari's cantata, "Vita Nuova," which was given at the recent Cincinnati May Festival. F. E. E.

Alice Zeppilli to Wed After Thirteen Proposals

PHILADELPHIA, Sept. 29.—Alice Zeppilli, the Chicago-Philadelphia Opera soprano, announced her engagement to-day to a member of the company but refused to divulge his name. She said she would make it known when he arrived in the country for the season. Miss Zeppilli declared that her fiancé had proposed to her thirteen times before she decided to accept him, but insisted that she was not at all superstitious. "We shall be married after the Pacific Coast tour of the company next Spring," she announced.

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FROM MEXICO TO CANADA IN TOUR OF DE TREVILLE



Yvonne de Treville, the American Coloratura Soprano, Who Is to Appear at the Toronto Festival

Yvonne de Treville, the American coloratura soprano, has returned from the City of Mexico, where she appeared successfully in a number of concerts with orchestra during July and August. Miss de Treville is now preparing for her appearance at the Toronto Festival, during the week of October 7, in dedication of the new Arena.

Boston Pianist and Other Musicians Resume Activities

BOSTON, Sept. 30.—Heinrich Gebhard, the pianist, has returned after a Summer spent at Medfield, Mass., and Dixville Notch, White Mountains. Mr. Gebhard spent July with Charles Martin Loeffler at Medfield and the remainder of the Summer in the mountains. He will reopen his studio on October 3.

Bertha Schoff, accompanist, will resume her pianoforte teaching on October 1. Miss Schoff has many engagements for accompanying and ensemble playing for the coming season.

Theodore Schroeder has resumed his studio work with a larger list of pupils than ever before. His regular monthly pupils' recitals will not begin this season until January.

The Lotus Male Quartet is filling many engagements successfully, including an appearance at the University of Virginia, Charlottesville, Va., National Soldiers' Home, Washington, and before the White Mountain Travelers' Association at Concord, N. H.

Carl M. Roeder Returns from Study with Harold Bauer

Carl M. Roeder, the New York piano teacher, returned on September 19 from a three months' stay abroad, having studied

during the greater part of the time with Harold Bauer, the eminent pianist, at his Summer home in Switzerland. Mr. Roeder makes a practice of studying with Mr. Bauer each Summer, in order to impart to his pupils the method of that distinguished teacher. The trip was partly for pleasure and Mr. Roeder visited various places of interest in Italy and Switzerland. Mr. Roeder opened his studio in Carnegie Hall last week with a large class of pupils.

LEPS IN PITTSBURGH

His Orchestra to Fill Engagement at the Exposition

PHILADELPHIA, Sept. 30.—Wassili Leps and his orchestra of fifty musicians left to-day for Pittsburgh to fill an engagement at the Exposition in that city; the organization, which is known as the Wassili Leps Orchestra, being practically the same as that which Mr. Leps conducted at Willow Grove this Summer. In Pittsburgh there will be three symphony concerts, at which the orchestra will play the "Rustic Wedding" symphony of Goldmark, "From the New World," by Dvorak, and the Tchaikowsky "Pathétique." There will be two Wagner concerts, one Beethoven, one Mendelssohn and one Massenet program, the last in memory of the lately deceased French composer. The rest will be miscellaneous programs.

The Hahn Conservatory of Music, owing to its rapid growth, has been compelled to seek new and larger accommodations and has removed to No. 1714 Chestnut street, where the quarters include a concert hall with a seating capacity of two hundred. During the season there will be recitals and lectures by the teachers and pupils, open to the public. Among the well-known musicians who will figure on the programs are Perley Dunn Aldrich, baritone; Gregory Kannerstein, pianist; the Hahn String Quartet; Philip Schmitz, 'cellist; Frederick Hahn, violinist; Agnes C. Quinlan, pianist; Lillian Briggs-Fitz-Maurice, pianist and lecturer; Rollo Maitland, pianist, and George Wechsel Brodman, violinist.

The Leefson-Hille Conservatory of Music, No. 1524 Chestnut street, reopened for instruction to-day. Among the newly appointed members of the staff are Selma Katzenstein, teacher of normal training and kindergarten systems, and Mrs. Elizabeth Swift-Faulkner, teacher of violin, who for many years was a pupil of Gustave Hille.

Sinsheimer Back from Europe

Bernard Sinsheimer, the violinist, returned to New York last week from his vacation abroad. He spent considerable time with his pupil, Albert Greenfeld, who played for Leopold Auer with much success and later studied for six weeks with Sevcik in Prague. Professor Auer was so favorably impressed with the young violinist's playing that he signified his willingness to accept him as his pupil this Winter. Mr. Sinsheimer will devote most of his time this season to teaching, but will also give his four quartet evenings, probably at Rumford Hall.

Mme. Franko Reopens Studio

Mme. Jeanne Franko has returned to her New York studio at No. 70 West Eighty-ninth street, New York, to resume instruction in piano and violin. Mme. Franko spent the Summer at Far Rockaway, Alpine, N. J., and Merriewald, N. Y., and gave concerts in all of these places.

ELLEN BEACH YAW MAKES RANCH A MUSIC CENTER



Ellen Beach Yaw, the Coloratura Soprano, on Her Ranch, the "Lark Ellen," at Covina, Cal.

ELLEN BEACH YAW, the California soprano, who is to return to the concert stage this season after an absence of several years, has been spending the Summer at Lark Ellen Ranch, Covina, Cal., where Mme. Yaw has heavy interests as an

orange grower. The coloratura soprano has been devoting much of her vacation to training her class of young pupils and protégés, many of whom were attracted to Mme. Yaw through the articles written by her some time ago on the art of singing.

Success of Dudley Buck's Pupils

Dudley Buck, the New York voice teacher, has received news of the unusual success of some of his pupils. Enrichetta Onelli, soprano, who is on a European and Australian tour with the Quinlan Opera Company, has been accorded highest praise by the critics whenever she has appeared. She has made appearances as *Marguerite* in "Faust," *Antonia* in the "Tales of Hoffmann," *Mimi* in "La Bohème" and leading rôles in the other operas. Mr. Buck has received a letter from Mme. Onelli telling of the success she attained in Italy, where there is such prejudice against American singers, and thanking him for bringing out the good qualities of her voice.

Another pupil of Mr. Buck's, for whom he promises a bright future, is Mrs. Marie Bossé Morrisey, contralto soloist at St. Mark's Church, Brooklyn. She has just returned from an extensive Summer tour through the South, where she met with great success. She has been spoken of as "a second Clara Butt." Helen Campbell, another talented pupil of Mr. Buck's, who is possessed of a high lyric soprano voice of beautiful quality, is on tour with one of the Brady productions and is being received with much enthusiasm.

Victor Harris Resumes Teaching

Victor Harris, the vocal teacher and conductor, began his instruction at his apartments in the Beaufort in West Fifty-seventh street, New York, on Monday last. Mr. Harris spent his Summer in France and England enjoying bucolic life and keeping as far away from music as possible.

He spent a day with Georg Henschel in Scotland and reports that the famous *liedersinger* has written a charming part-song with orchestral accompaniment for the St. Cecilia Club, which Mr. Harris will again conduct this year. He will also conduct his "Wednesday Morning Club," a women's chorus of about thirty voices.

Large Enrollment for Guilman Piano School

William C. Carl is in town completing the final arrangements for the reopening of the Guilman Organ School, October 8. The enrollment is unusually large and students are already arriving from distant points. Clement R. Gale, Warren R. Hedden, Dr. Howard Duffield, Henry Seymour Schweitzer and Charles Soblette, members of the faculty, have returned from their holidays. As has been previously stated, all the organ work in this school is private and each student is taught personally by Dr. Carl. The classes in harmony, counterpoint, etc., are small, limited to five, thus enabling individual work. Thomas Whitrey Surette will return from England and resume his lectures early in November. Several changes will be introduced this year, which should materially strengthen the already excellent schedule.

Mr. and Mrs. Gunther Return from Vacation in Ohio

Mr. and Mrs. Frederick Gunther, bass-baritone and soprano, returned last week from their vacation spent in Ohio. Although most of the Summer was devoted to resting the artists did some singing, appearing with success in joint recitals.

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Ada Sassoli, the harpist, and George Rogovoy, 'cellist, appeared in a recent concert at Great Barrington, Mass.

Mrs. William Yeates, formerly leading soprano in Sacred Heart Church, Atlanta, Ga., has signified her intention of giving free singing lessons to the girls in the settlement homes.

After a Summer in San Francisco spent principally with teaching and several recital engagements, Alexander Heinemann, the celebrated German *lieder* singer, appeared at the Orpheum in that city.

Tracy Y. Cannon presented a number of his pupils in a piano recital recently in Salt Lake City. An interesting feature was the playing by Eva Crawford of two violin pieces composed by Mr. Cannon.

Edith Weil, who has been connected with the Wisconsin Conservatory of Music, Milwaukee, has left for New York, where she will enter upon her season of readings and teaching. She has been succeeded in Milwaukee by Ricklie Zein.

Ethel Abbott, who coached during the Summer at Chautauqua, N. Y., with Ernest Hutcheson has accepted a position to teach piano at the State Normal College, Greensboro, N. C. Miss Abbott formerly taught at St. Helen's Hall, Portland, Ore.

Wilbur Follett Unger, the piano teacher, has resumed his class of New York pupils after a vacation at Lake George and the Adirondack Mountains. Mr. Unger is the successor in New York to Julian Pascal, who recently moved to California.

Mme. Annette Fovet, of New York, gave a *matinée musicale* recently at Lenox, Mass., for the benefit of charity. Mme. Fovet gave a program of Eighteenth Century French songs in costume. Maurice Lafarge was an efficient accompanist.

The Holyoke, Mass., Board of Trade has arranged for a series of concerts to be given during the winter, the artists being Alma Gluck, Louis Persinger, the Longe Sextet of Boston and Josef Stransky with the Philharmonic Society of New York.

The department of extension teaching of Columbia University has arranged with Felix Lamond to give weekly class lessons, afternoon and evening, in piano sight reading and playing. An experiment was made in this work at the Summer session.

Rosa Pringle Smith, whose chamber concert work has attracted large audiences throughout Georgia, will spend most of the Winter in Atlanta taking a special course under Alfredo Barilli. Miss Smith is an Athens, Ga., musician and has played in concert with Mrs. John Morris, the violinist.

Henri Weinreich, director of the European Conservatory of Music, Baltimore, Md., has engaged Frank P. Kaspar as head of the violin department for the coming season. Mr. Kaspar has studied for a number of years with Franz C. Bornschein, the American composer and teacher at the Peabody Conservatory.

The first concert of the Trenton, N. J., season took place at Lauter Hall on September 26 before a large audience. The

soloists were Howard Pascal, tenor of the Metropolitan Opera force, and Earl Pullin, pianist. The program was well arranged and the artists were greeted with much applause.

The free organ recitals at the College of the City of New York will be given as heretofore on Wednesday and Sunday afternoons at 4 o'clock. The first recital of the current season takes place October 2, when works of Dunham, Bach, Bossi, Guilman, Chopin and Maguire will be played by Professor Samuel A. Baldwin.

Katherine Allan Lively, the Chicago pianist, has booked three joint appearances in Ohio with Alexander Saslavsky for October, besides a Chicago engagement with Alexander Zukowsky. Later in the year she will fill several dates in Texas with Mme. Jane Osborn-Hannah, the Chicago Opera Company soprano.

The Gwent Male Glee Singers, a Welsh choir of twenty-four, who have scored an immense success at the London Coliseum, will sail on October 17 for the United States to give a series of concerts. They will make their first appearance here at Carnegie Hall, New York, on the evening of October 28 under the direction of the Knickerbocker Concert Bureau.

Seth Bingham, instructor in organ at Yale University, with his choir at the Rye, N. Y., Presbyterian Church, where he is organist, is to give an elaborate series of works by Bach, Handel, Mozart, Haydn and Gluck, at the special services this winter. Mr. Bingham resumed his duties at Yale and his private teachings last Monday.

A new three-manual tubular-pneumatic organ has been installed in the First Presbyterian Church at Rahway, N. J., and arrangements are now being made for its opening. The organ was presented to the church by a daughter in memory of her deceased mother, and cost \$6,000. William J. Machin, the choirmaster of the church, is preparing an oratorio to be sung on the opening night.

Alma Gluck, soprano, is the first of the international celebrities secured by Robert Slack, impresario of Denver, for a Philharmonic series in Pueblo, Col. With Alvin Schroeder, 'cellist, she will give her first concert in that section of the West October 17 at the new Centennial Auditorium. The rest of the series will include Sembrich and LaFarge in December and Mischa Elman in March.

The first of a series of Sunday concerts to be held at the Central Methodist Church of Newark, N. J., Dr. William H. Morgan, pastor, took place on September 28 before a congregation that filled every available seat. The program included numbers from the great oratorios. The soloists were Miss Elizabeth Bulkeley, soprano; Mrs. Melancthon W. Smith, contralto; Wm. R. Williams, tenor; C. W. Williams, basso.

Frederic C. Baumann, director of the High School for Pianists, Newark, N. J., has returned from an extensive trip through Germany and Austria. Mr. Baumann played several of his new compositions before the heads of the great German conservatories, including Heinrich Barth, head of the piano department of the

Berlin Conservatory of Music, and was honored with a special presentation to the entire faculty.

Harry Risser Patty, the Redlands voice teacher, spent the Summer visiting in San Francisco, Seattle and Victoria, B. C., from which point he took one of the Alaska cruises. On his return from the North, Mr. Patty has resumed teaching in both his Los Angeles and Redlands studios and will continue as director of the choirs at the Highland Park Presbyterian Church, Los Angeles, and the First Presbyterian Church of Redlands.

Announcements have been received in Milwaukee of the marriage of J. Erich Schmaal, of that city, to Mrs. Anna Dotter, of Berlin, Germany, on Wednesday, September 25, at Philadelphia. Mr. Schmaal is well known in the concert world as a pianist and accompanist, having appeared in the later capacity with many of the best known soloists. Mr. and Mrs. Schmaal expect to arrive in Milwaukee this week to make their home there.

The Appleton, Wis., Choral Society has reorganized for the season under the leadership of Edgar A. Brazelton. The society was composed of 150 voices last season, but will be materially strengthened this year by many new members, including students from Lawrence College. Plans have been set under way for the first concert of the season, to be held December 10, at which time Coleridge-Taylor's "Hiawatha's Departure" will be rendered.

The Auditorium at Atlanta, Ga., was filled with an appreciative audience to hear the recent recital of Mme. Esther Boone, a former Atlanta singer. Mme. Boone studied with Mrs. Hugh Angier, and after several years of study abroad she sang for four years in the opera houses of Germany, besides appearing in concert at Covent Garden. On this occasion Mme. Boone's program was made up of Wagnerian numbers, interspersed with organ selections by Dr. Starnes.

Emily Frances Bauer's series of musical lectures recently given on three afternoons at Century Hall in San Francisco, attracted a large number of musicians and music-lovers. Miss Bauer opened her series with a talk on "The Psychology of Richard Strauss and His Works," followed by the second lecture, "The Psychological Phase of Modern Home Life and Culture." At the third one she spoke most interestingly on "Opera Writers Since Wagner."

Alexander Volinine, the Russian dancer, won a judgment of \$2,725 last week against Max Rabinoff, the impresario, in a decision by City Court Justice Smith of New York. Volinine alleged that Rabinoff owed him \$2,700 for services from January to March, 1912, of which only \$1,218 had been paid. He owed \$254 for extra services; it was claimed, \$45 for money advanced by Volinine and \$1,123 for the services of Holina Schmolz, a dancer engaged by Volinine at the request of Rabinoff.

A recital was given by Nellie J. Hasbrouck, contralto, in Salt Lake City on Thursday evening of last week. She was warmly received and her splendid voice was heard to especial advantage in Lehmann's "Rosa Resurget" and Eleanor Smith's "The Quest." The request number, "Just a Little Piece of Sage," by Stayner, a Salt Lake man, was received with hearty applause. The other contributors to the program were Otto King, 'cellist, and Romania Hyde, violinist; Mrs. Mary Frances Sanborn was the accompanist.

St. Mary's Academy at Salt Lake City is making rapid advancement along musical lines. The Academy is most fortunate in securing Sister M. De Chantal as head of its vocal and harp department. Sister M. De Chantal came from Baltimore, where she has been teaching in the St. Catherine Academy. Each week the school has an assembly at which the music students appear in a representative program. An increasing demand for the study of the harp has given the school an unusually large class in that branch of music.

The first Fall meeting of the Musician's Club of New York, on Tuesday evening this week, drew about one hundred and fifty members. An informal musicale was presented, followed by a short business meeting. The matter of members taking out notes in connection with bills which the club still has to meet was discussed and sixty-five notes were taken by thirty-two members. In addition, a large number of members had taken notes earlier in the season. The Sunday evening musicales will be resumed as soon as possible.

A recital was given in New Rochelle September 26 by Shepherd Garretson, tenor, and Wilbur Follett Unger, pianist, in which an interesting program was presented, including such numbers for the piano as Chopin's Ballade in A Flat; Rubinstein's Staccato Etude, and some modern compositions by Julian Pascal; such songs as Schubert's "Who Is Sylvia?" and Schumann's "Lotus Flower"; the popular "Ah, I Have Sighed" from "Il Trovatore," "Pieta Signora" and others were well rendered by Mr. Garretson, who also gave Rossetter G. Cole's melodrama, "King Robert of Sicily."

The Wisconsin State University School of Music, at Madison, has added two new well-known instructors to its staff. Mrs. Salome Wingate, formerly head of the music department of the West Virginia Normal School, contralto soloist at various churches in Washington, D. C., pupil of W. Edward Heimendahl, Oscar Gareissen and Otto Torney Simon, of New York, has been engaged in the department of voice culture. Sarah Louise Conlon has been engaged in the department of public school music and voice culture. She has studied at the School of Pedagogy, New York University and under Frank Damrosch and Thomas Tapper, being a graduate of the Institute of Musical Art of New York.

The public library of San Francisco is now in possession of as fine a music collection as can be found in any city in the country—a collection of music and books on music that is for public circulation. Mme. Emilia Tojetti, who presides over the music section of the California Club, was instrumental in starting the music department of the library about ten years ago. After a splendid library was destroyed in the fire of 1906 the trustees again established a musical library. Liberal contributions have been made by many of the largest music publishing companies of America and private contributors. This valuable library is partly due to the generous efforts of Julius Rehn Weber, the eminent musician of Berkeley and San Francisco, whose thought and energy have been given to this work for several years.

Alice McNutt, of Pueblo, Col., who has returned to her home city after three years' study in Chicago and Europe, gave a vocal program September 27 that was largely attended by critics and musicians. Lillian Nading, of Chicago, was at the piano and accompanied the soprano in a "Lohengrin" selection, "Elsa's Dream"; a Schumann group, "Widmung," "Mondnacht," "Frühlingsnacht"; two Strauss songs, "Wiegenlied," "Ruhe Meine Seele"; a Verdi aria from "Aida"; a Brahms group, "Meine Liebe ist Grün," "Immer Leiser," "Der Schmied"; Turner-Salter's "Cry of Rachel"; Gounod's Recitative and Aria from "Faust"; Woodman's "Ashes of Roses," and "An Open Secret." Mr. Hendriks, the composer, who has recently located in Pueblo, was represented by two songs which were sung with artistic interpretation and faultless enunciation. "Resignation" and "Flieder" were the titles of the songs.

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ALEXANDER RUSSELL GETS THE BIGGEST MELON



Alexander Russell, the New York Composer-Pianist, and His Watermelon Party—
The Melon Weighed One Hundred Pounds

IN the accompanying picture an impromptu party is shown at the home of Alexander Russell, the New York composer and pianist. Mr. Russell, who is a native of Texas, was taken by surprise one evening a few weeks ago, when on his return home he received a mammoth metal tub from the express company. It proved to contain a remarkable watermelon, which his mother had found in a fruit store in Weatherford, Texas, and had expressed immediately to Mr. Russell in a tub, packed with ice. It arrived in perfect condition. The melon was labeled "100 lbs." by the express company, the figures being marked in ink in the rind of the melon, while Mr. Russell's name and address were also indicated in this manner. It measured sixty-three inches in circumference and seventeen inches in diameter and Mr. Russell vouchsafes the information that it required two men to lift it on the table.

After the composer opened the tub and

found the surprise he telephoned a number of friends to help him enjoy the treat. Then, going out, he enlisted the services of a photographer, who took the picture by flashlight in order that by having its picture taken the famous melon might go down into history.

In the picture, from left to right, are: Jack Ledwith, F. R. Russell, of the National Bank of Commerce, the composer's brother; Mrs. F. R. Russell; John Barnes Wells, the American tenor, and Mrs. Wells, partially hidden. Mrs. Turner, Mrs. St. John, Alexander Russell, William St. John, Robert Forsythe and George Turner.

STRUBE'S NEW VENTURE

Boston Symphony Man to Organize Musical Art Society in Providence

PROVIDENCE, Sept. 26.—Gustav Strube, of the Boston Symphony Orchestra, will conduct this year for the first time in Providence an organization to be known as the Musical Art Society and it is planned to gather the best string players in the city for the venture. This project is under the auspices of the Music School of which Mrs. Anne Gilbreth Cross is director. Mr. Strube, whose compositions have frequent hearings at the concerts of the Boston Symphony Orchestra, will also teach composition and instrumentation at the music school. Harriet A. Shaw has also been added to the faculty and will have charge of the harp department. Charles Anthony, who has recently returned from a successful season in London, has been added to the faculty of the piano department.

Mrs. Cross is also head of the Music School Settlement work and the manager of "The Listeners," whose season opens October 28, when Mrs. Edward MacDowell will speak on the growth and purpose of the MacDowell Memorial Association and the Pageant at Peterborough. Mr. and Mrs. David Mannes follow in November with a piano and violin sonata recital and Adriano Ariana, pianist, and the Belcher Trio, piano, violin and 'cello, will appear later.

The date for the performance of scenes from "Carmen," in which Mme. Emma Calvé will appear, has been definitely announced as October 18 at Infantry Hall.

Mme. Avis Bliven Charbonnel, who has been spending the season in Jaffrey, N. H., has returned to Providence and will this season be under the management of Mrs. Lucy H. Miller. Besides teaching a limited number of advance pupils Mme. Charbonnel will be heard in several of the large cities in recitals. G. F. H.

GISELA WEBER'S ILLNESS

It Will Keep Her from Concert Platform During Entire Season

The many friends of Gisela Weber, the violinist, known favorably as a soloist and ensemble player, will read with regret that she will have to abandon her entire season's work, owing to an attack of typhoid fever which has left her in a condition that does not permit her playing for a number of months. Mme. Weber was taken ill toward the end of July and is only now recuperating from her illness.

For the coming season she had been engaged as soloist with the Cincinnati Symphony Orchestra under its new conductor, Dr. Kunwald, and was booked for extensive Southern and Western tours. The

Gisela Weber Trio was also scheduled to give a number of concerts in New York, all of which have been canceled. The season was, in short, the busiest that Mme. Weber had planned since her return to America a few years ago.

She will leave New York with her husband, Joe N. Weber, in November, and will go to California where a complete rest will doubtless place her in fine form on the concert platform the following season, when the engagements which were contracted for this season will be fulfilled.

ON FRENCH ENUNCIATION

A Volume of Much Value by William Harkness Arnold

When one considers the exceedingly large number of French songs that appear annually on the programs of singers, great and little, the number of artists whose knowledge of the principles of French enunciation is adequate is seen to be amazingly small. The manner in which many singers maltreat the sounds of the French language is positively distressing to the connoisseur, and often acts as a serious obstacle to the artistic propriety and effectiveness of their interpretation. The proper treatment of the various sounds of the language is a matter that offers no little difficulty to the average American, and the topic is seldom found adequately treated in the literature purporting to deal with it.

For this reason William Harkness Arnold's little volume entitled "French Diction for Singers and Speakers," which the Oliver Ditson Company has just added to its Music Students' Library, will be welcomed with due interest. It is a work of unquestionable value on a subject that is none too often treated with a thoroughness and mastery proportionate to its great importance. In his preface the author professes to have "studied to develop a system at once definite, accurate and easy." In the main he has been successful in his endeavors. His explanations are generally given with lucidity and simplicity. Many illustrations of various points are given in connection with music, which fact should make them distinctly useful to singers.

Here and there are a few matters to which one might possibly take exception; such as the assertion that every syllable in French must begin with a consonant and that this principle is so fundamental that the final consonant of a word forms a syllable with the initial vowel of the following word whenever the following word begins with a vowel. The truth is that this process of "liaison," as it is called, is brought about solely for the purpose of avoiding a hiatus.

The slight shortcomings of the book should, however, not seriously affect its value.

"French Diction for Singers and Speakers." By William Harkness Arnold. Cloth, 120 pages. Published by the Oliver Ditson Company.

Nichols's Vocal Course at Columbia

John W. Nichols, the New York tenor, will again this year have charge of the class in "Vocal Training for Services in Choirs" at Columbia University, where he conducted classes with fine results last year. The course aims to instill in the student the principles of correct tone production, proper breath control and an artistic and natural delivery, and also deals with the study of classical and modern songs, each student receiving individual instruction. The completion of this course makes students eligible for salaried positions in the Chapel Choir. The class meets every Tuesday and Friday at 4 p. m. in the Mines Building and the work of the course counts three credits in the college curriculum.

Henry Rowley to Tour West and South

Henry Rowley, the basso, who has been spending his vacation near his home city, Utica, N. Y., is now engaged in preparations for his concert season, which will take him through the Southern and Western States.



Henry Rowley

Mr. Rowley has been making a number of appearances throughout the East, including private musicales in New York, Philadelphia, Saratoga, N. Y., Rochester and Albany. The basso studied oratorio and opera with leading teachers in America and Europe, and in Paris he was a pupil of Sbriglia. Mr. Rowley recently made a successful appearance in Liza Lehmann's "Persian Garden," in which his enunciation made the Fitzgerald lines exceedingly forceful.

Joseph Gotsch Resumes Work

Joseph Gotsch, the New York 'cellist, returned last week from his vacation spent at Watch Hill, R. I., and has begun his season. His studio is now at No. 1004 Madison avenue, where he will again do a limited amount of teaching, in addition to his solo and ensemble work. He has again been appointed head of the 'cello department at the Conservatory of Musical Art, New York, and will also take charge of the orchestra and ensemble classes there. Among his successful pupils are Lawrence Rossbach, first 'cellist of the Pierian Sodality at Harvard; Herbert Riley, first 'cellist of the Patterson Symphony Orchestra and the Arion Society, New York, and Fred Tresselt, who holds a similar position in the New Rochelle High School Orchestra.

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The audience last night applauded, not by way of perfunctory recognition, but because it was deeply moved. To the parched and thirsty soul in a wilderness of artistic presumption and pretension, Hartmann's playing came like clear, cold water from the brook in a green oasis.

BOSTON GLOBE:

Hartmann's command of the violin appeared to be about perfect, with abilities to bring out its resources at will, enabling him to give expression with accuracy and ease to any sentiment or mood desired. Technique, power and a beautiful tone make his performances worthy of high praise, for he plays with an impressive and authoritative manner.

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OUTLOOK PLEASES DIRECTOR RUSSELL

**Boston Opera Head Reports
Optimistically on Return
from Europe**

BOSTON, Oct. 1.—Henry Russell, director of the Boston Opera Company, arrived last Friday from his annual European trip, during which he made elaborate plans for the coming season.

He was enthusiastic in his praise of the added facilities offered by the Opera "Annex" in which are located rehearsal rooms for chorus, orchestra, ballet and principals, and also private rooms for Conductor Caplet and Joseph Urban, the stage director. Mr. Russell looks upon the addition as another evidence of Eben D. Jordan's generosity where the Boston Opera Company is concerned.

"The subscriptions for the coming season," said Mr. Russell, "are far ahead of what they were at the corresponding time last year, and I am greatly pleased with the outlook from a financial standpoint. Artistically, we propose to do big things this season. There will be a number of new operas performed, including 'Suzanne's Secret,' 'The Tales of Hoffmann,' which will be given on the opening night; 'Forêt Bleue,' 'Don Giovanni' and probably others.

"I was intensely interested in the performance of 'Tosca,' which I witnessed in Paris this season, with Mary Garden in the title rôle. She will sing this opera in Boston this season, and the Boston Opera House audiences will have an opportunity of witnessing what I consider the most remarkable, the most realistic portrayal of this great rôle, which has been given on the American stage."

Mr. Russell talked at some length with the MUSICAL AMERICA representative regarding the interest taken by the American public in opera, as compared with other nations.

"In America," said Mr. Russell, "hardly twenty per cent. of the public as a whole is really interested in opera, and the percentage of those who attend with any degree of regularity is even smaller than that. In England not more than one per cent. of the population cares anything whatever for opera, while in Italy the percentage of people who take a great interest in opera is very much higher. In Italy opera is the national sport; in America it is baseball; in England, cricket.

"It is the foreign element in the American public which cares most about music, and particularly about opera. It is the cosmopolitan make-up of our American public which is going to be the salvation of this country musically."

NOTED CROXTON QUARTET HAS TWO NEW MEMBERS



From Left to Right: Frank Croxton, Marie Stone Langston, Agnes Kimball and Arthur Hackett

IT was to supply a demand that he saw throughout the length and breadth of the country that Frank Croxton, as a basso of the first rank, organized his noted quartet. That there was a field for a mixed quartet was apparent, and the success which he attained with it in the many engagements filled speaks for the care in rehearsing and the splendid individual work of the singers.

This year there are two changes in the

personnel, the organization being composed of Agnes Kimball, soprano; Marie Stone Langston, contralto; Arthur Hackett, tenor, and Frank Croxton, basso. The new singers, Miss Langston and Mr. Hackett, have both proved themselves soloists of ability and, under the guidance of Mr. Croxton, who has very positive ideas about rehearsals, they will doubtless add to the vocal opulence in no inconsiderable way. Their tour is being booked by Marc Lagen.

HAMMERSTEIN AND HIS SON AT ODDS

**Latter Objects to Diversion of
Vaudeville Profits to Opera—
Impresario Explains**

Oscar Hammerstein's past and present operatic ventures are given as the cause of a disagreement between the impresario and his son, William, who until recently has been the manager of Hammerstein's Victoria, the New York vaudeville theater, the profits of which are said to have furnished Mr. Hammerstein with the sinews of war for his various operatic campaigns. The elder Hammerstein refuses to discuss the differences between himself and his son, merely stating that the latter has received an annual salary of \$20,000 to run the Victoria, and that he is now ill and is "talking too much."

William Hammerstein's statement was that he had withdrawn from the Victoria management because he was in ill health from endeavoring to make good with Victoria profits the losses which his father had sustained in his operatic projects.

Theatrical people have discussed the renewed report during the last week that Hammerstein was to sell the Victoria to Martin Beck, the Western vaudeville magnate, but this rumor is denied.

These various declarations called forth last Monday a definite statement from the impresario, in which he declared his complete rights in the Victoria and explained the financial results of his opera ventures. According to his figures, the first season at the Manhattan Opera House resulted in a profit of \$106,000; \$273,000 was the profit on the second season, while the third yielded \$284,000. The fourth season closed with a loss of \$61,000, owing to the disastrous preliminary season, as well as the competition provided by the Metropolitan in the form of performances at the New Theater. Mr. Hammerstein also declared that he had made a satisfactory profit on the Winter season at the London Opera House, but that the Spring season was a financial failure.

Mr. Hammerstein returned last week from his tour of inspection to various cities in his coast-to-coast opera house project, and Pittsburgh, Washington, St. Louis, Cleveland, Buffalo, Albany and Worcester are reported as about ready to close negotiations with the impresario.

Busoni Ill in London

LONDON, Sept. 30.—Ferruccio Busoni, the pianist, was taken suddenly ill to-day and was obliged to cancel an engagement in a provincial city. He is suffering from nervous breakdown.

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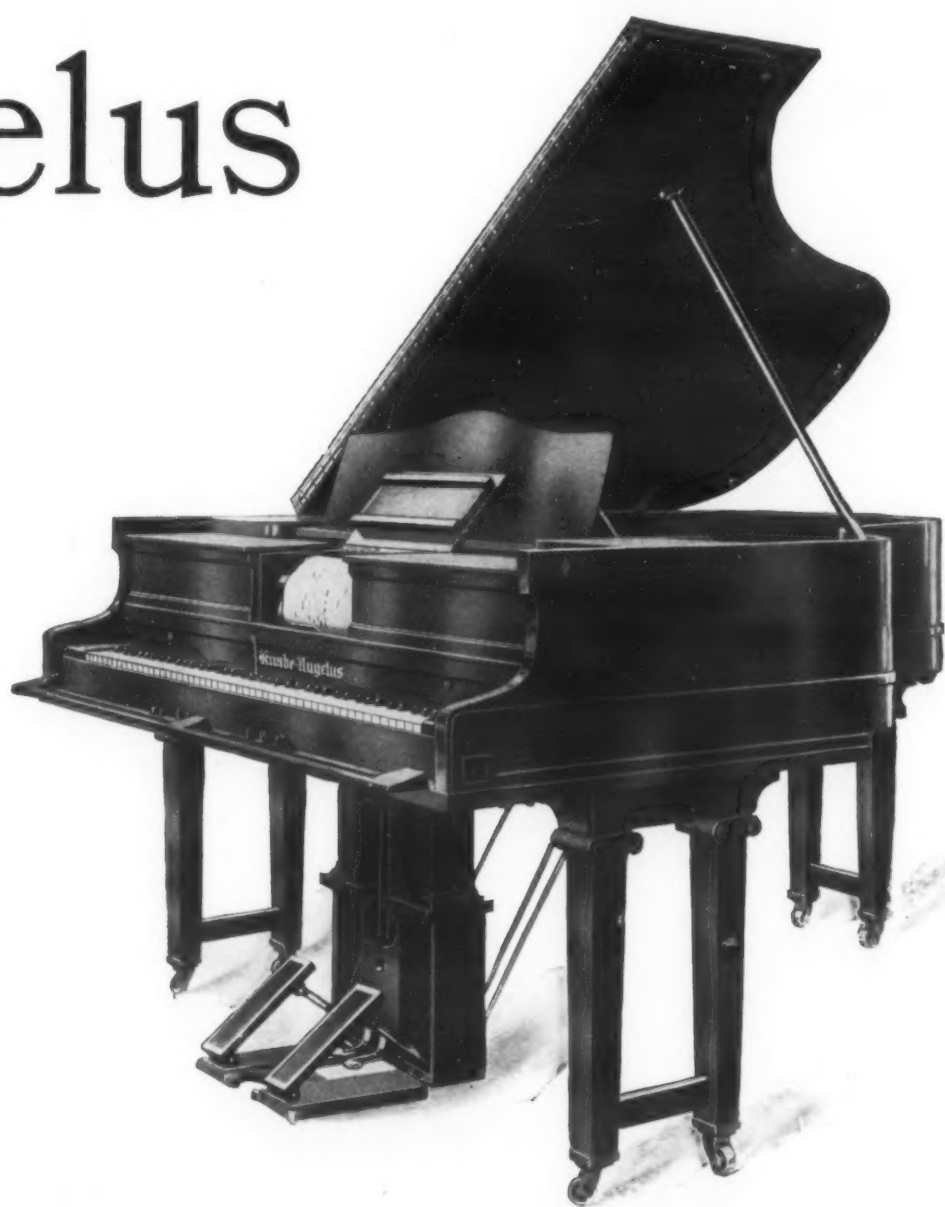
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